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LXX. A 2

GENERAL TREATISE on MUSIC

particularly on

Harmony OR Thorough Bass

and its application in

COMPOSITION

Containing also many essential & original subjects

tending to explain & illustrate the Whole.

By
M. P. KING.

London.

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M. P. King

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To
The Right Honourable
William
Lord Viscount Dudley and Ward,
This Work is Dedicated,

with the greatest respect,

by his Lordships
most obliged and obedient Servant,

M. P. King.

January 1,
1800.

P R E F A C E.

I should not presume to intrude this work on the attention of the public, did I not flatter myself that it may be found in some degree worthy of notice, and that the manner of its execution may be the means of facilitating the attainment of a general knowledge of Music.

The principles of a science remain always the same; but the manner in which they may be best explained must depend on those who treat of them: it is for this reason, that each writer on the subject adopts a method of his own; and it is on this ground, that I have pursued a plan very different from any yet followed.

The Introduction to this work contains the first rudiments of Music; these have been separately treated, as they particularly relate to its practice as an art. Part the first, treats of the essential principles of the science, and of some subjects not usually taken into consideration. Part the second, treats of Harmony or Thorough-Bass, in the explanation of which, I have endeavoured to unite method with perspicuity. Part the third, tends to shew the application of Harmony, by the laws which govern its use. Part the fourth, and last, contains a short musical Analysis, and enters so far into Composition, as is necessary to illustrate the preceding parts of the work.

If

VI

If at any time I have dwelt on some of the most simple subjects, it has been for the sake of those, who, wishing to enter into the reason of things, might not rest content with taking a rule for granted: and if I have had occasion to differ with some great authorities, I have assigned reasons for so doing, and have given their opinions with my own.

With these observations, I now submit this work to the Public; and should it meet their approbation, I shall think myself amply compensated for any pains I have endeavoured to bestow on its execution.

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INTRODUCTION.

Containing the First Rudiments of Music.

(\$1.)

PRELIMINARY OBSERVATIONS.

MUSICAL sounds, are represented by certain characters called notes; named in this country by the first seven letters of the alphabet, thus:

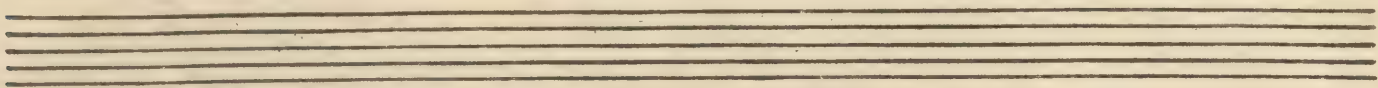
A. B. C. D. E. F. G.

and in most other countries by the seven following syllables,* viz:

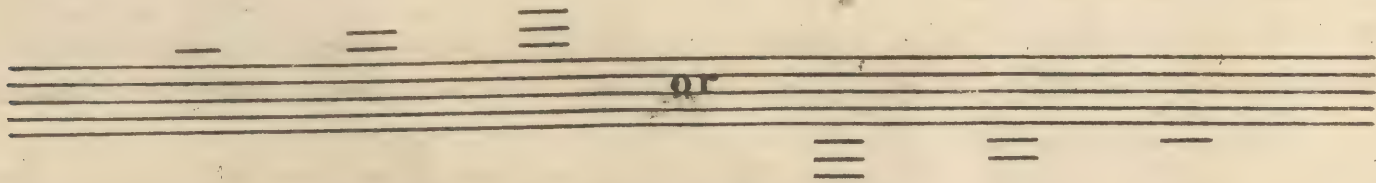
ut. re. mi. fa. sol. la. si.

but to comply with local custom, the former names only will be herein adopted.

Musical notes, are situated either, within, above, or below five parallel lines, drawn thus:



When notes go above or below these lines, additional or ledger lines, must then be drawn, as thus:



When notes go beyond seven, their names are regularly repeated; so that notes eight degrees apart, are the same in name, and are also said to be in the octave.

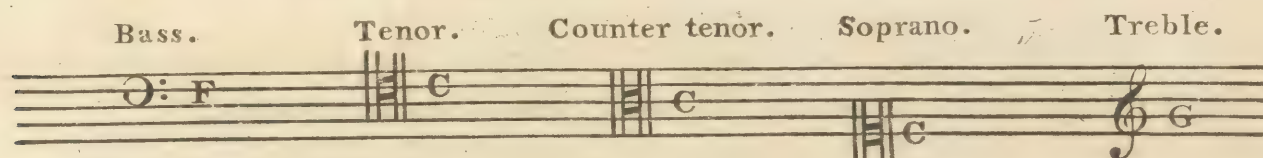
* These syllables are however always used to name the notes of the voice, being better adapted for pronunciation than letters; also for the greater conveniency of utterance the Italians have changed the first syllable ut into do.

(\$2.)

OF CLEFS.

Clefs are certain characters, set at the beginning of lines, in order to regulate the names of notes; as well as to distinguish those proper for one voice or instrument, from another.

The clefs in common use* are five in number; here follow their names and characters.



The Bass clef, - - - set on the fourth line - - - is named F.

The Tenor clef, - - - set on the fourth line

The Counter-tenor clef, set on the third line } - - - is named C.

The Soprano clef, - - - set on the first line

The Treble clef, - - - set on the second line - - - is named G.

USE of the CLEFS.

The Bass clef, is used to name the notes of all deep-toned Instruments; as the Double Bass, Violoncello, Serpent, Bassoon, &c.

The Treble clef, is used to name the notes of all high-toned Instruments; as the Violin, Flute, Oboe, Clarinet, &c.

The Tenor, Counter tenor, and Soprano clefs are used, to name the notes of such sounds as lie between the extremes of high and low. The Tenor clef, is often used to express the higher notes of bass instruments: The Counter tenor clef, is principally used in music for the Viola, or Tenor-Violin: The Soprano clef is occasionally introduced in music for the Organ; but in this country, is seldom used for any other Instrument.

Music for the Organ may however be written in all these clefs; but that for the Harpsichord, or Piano-Forte, is usually now only written in two; the bass and treble clefs.

All the above clefs are likewise used to name the notes for different voices; particularly in Choruses, Anthems, Glees &c; where each part is written in its respective clef: but music for a Soprano voice only, is most usually written in the Treble clef.

* Those not in common use, are the Baritone, or bass clef on the third line; the Mezzo-Soprano, or tenor clef on the second line; and the French clef, or treble on the first line. As these clefs are now almost obsolete, this mention of them may be fully sufficient.

(\$3.)

NAMES of NOTES.

Here follow the names and scales of notes, in the five mentioned different Clefs.

The image displays five musical staves, each representing a different clef and its corresponding scale of notes. The staves are labeled as follows:

- Treble:** The scale starts on G (marked with a star) and goes up to F. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.
- Soprano:** The scale starts on G (marked with a star) and goes up to F. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.
- Counter Tenor:** The scale starts on C (marked with a star) and goes up to B. The notes are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.
- Tenor:** The scale starts on C (marked with a star) and goes up to G. The notes are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.
- Bass:** The scale starts on F (marked with a star) and goes up to E. The notes are F, G, A, B, C, D, E, F, G, A, B, C, D, E, F.

Each staff also includes a scale of notes starting from the note marked with a star and going down to the next octave. For example, in the Treble clef, the notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G are shown below the main scale.

OBSERVATIONS.

1. This mark* is intended to shew the note, from which each clef receives its name.
2. Those notes with names over them, are more proper for instruments, than voices.
3. The &c denotes the usual, tho' not the greatest extent of each clef.
4. The notes immediately over or under each other, although situated in different clefs, are not only the same in name, but also in sound. This shews the various manners in which the same sounds may be expressed by notes.
5. The notes in the Bass and Treble clefs are carried to their fullest extent, in order to shew that every sound may be expressed by these two clefs only: to understand this, observe, that the highest bass note, is only one degree lower than the treble clef note marked thus *; and that the lowest Treble note, is only one degree higher than the Bass clef note marked also thus *.
6. When notes go beyond the highest F in the Treble clef, they are usually written in the octave below, with 8^{va} over them; in this case every note is played an octave higher than it appears, till contradicted by the word *loco*. In Music for the Grand Piano-Forte with the recently added Keys, as well as for many other Instruments, this manner of notation continually occurs.
7. The Clefs proper for different Instruments and Voices, having been already explained, it may be unnecessary to repeat which of the above should be applied to any one in particular.

(\$4.)

CHARACTER and VALUE of NOTES and RESTS.

The value of Notes is determined according to their different degrees of length or duration, and is expressed by certain characters.

Rests, are characters denoting a degree of silence, equal in length to the duration of the several notes by which they are named.

————— CHARACTER. —————

Notes:						
Names:	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Rests:						

Thus a semibreve is the longest note*; the minim the next; the crotchet the next; and so on to the demisemiquaver, which is the shortest note.

The length of each rest follows in the same decreasing proportion: and as each rest is equal to its respective note; so, to hold a note, or keep its rest, is in time, precisely the same thing.

————— VALUE. —————

two		make one		to 2		Minims.
two		—		or 4		Crotchets.
two		—		or 8		Quavers.
two		—		or 16		Semiquavers.
two		—		or 32		Demisemiquavers.

so that a 0 is equal

The same relative proportions also hold good as to rests.

* The semibreve is the longest note in common use, but not in music; the breve, marked thus being twice the length of a semibreve. The use of the breve however is chiefly confined to music for the church.

INTRODUCTION.

XVII

(\$5.)

CHARACTERS in GENERAL.

Beside those characters which determine the name and value of notes, there are various others, whose name, figure, and use, here follow:

- | | | | | |
|-------------------|---|--|---|-------------------------------|
| (1.) sharp.
#. | (2.) flat.
b. | (3.) natural.
q. | (4.) double sharp.
or X. | (5.) double flat.
bb or B. |
| (6.) dot.
. | (7.) tye or slur.
 | (8.) pause.
 | (9.) sign.
 | |
| (10.) bar.
 | (11.) double bar.
 | (12.) repeat.
 : or :: | (13.) partial repeats.
 : :: | |

USE of these CHARACTERS.

1. The sharp, raises a note, one semitone or half tone. *
2. The flat, lowers a note, one semitone or half tone.
3. The natural, takes off a sharp or flat, whether double or single.
4. The double sharp, raises a note two semitones, or a whole tone.
5. The double flat, lowers a note two semitones, or a whole tone.
6. The dot, will be explained in the (\$) following.
7. The tye, will be explained in the next (\$), and the slur in (\$9).
8. The pause, denotes a short cessation of sound.
9. The sign, is used as a mark of reference.
10. The bar, divides notes, when they amount to a certain value.
11. The double bar, divides pieces into sections or parts, and denotes a conclusion.
12. Repeats, take place first from the beginning, afterwards from the right of the dotted bar.
13. Partial repeats, take place on the dotted side of double bars.

* A semitone or half tone, signifies that degree of sound which lies between any two following tones, for instance: between C and D lies C sharp; therefore from C to c sharp, or from c sharp to D, the distance is only a semitone or half tone.

(\$6.)

Of the DOT, and the TYE.

A dot added to a note, makes it half as long again.

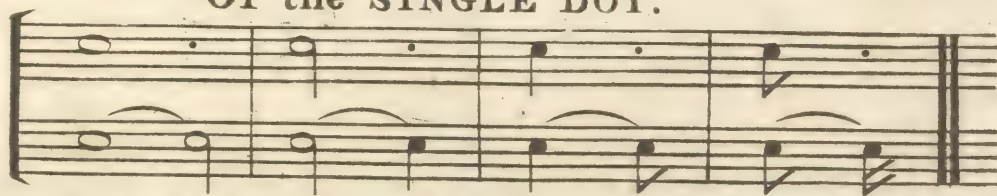
The second of two tyed notes of the same name must not be sounded again.

When any two notes of the same name are tyed together, and the second note is half the value of the first, they then express the same thing as one note dotted: in these cases the tie and the dot are synonymous, and so far the one explains the nature of the other.

Of the SINGLE DOT.

dotted notes.

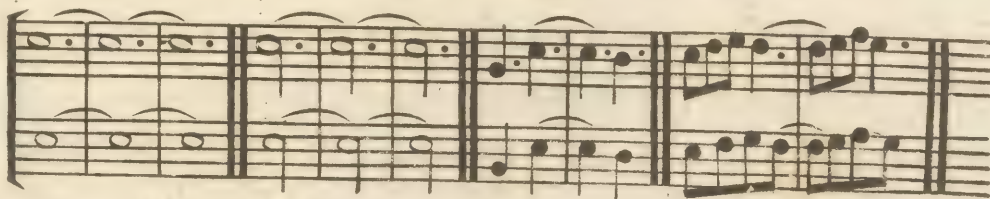
tyed notes.



However the tie is used where dots cannot be introduced, as in binding two, or more notes of equal value, and even dotted notes themselves.

dotted notes tyed.

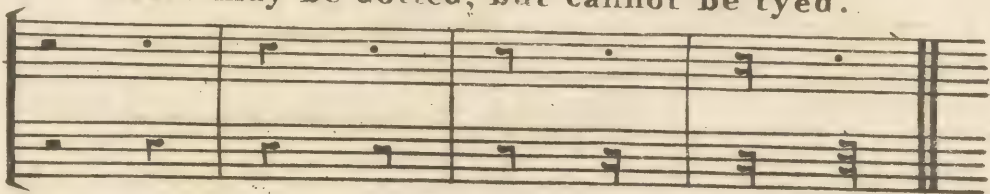
even notes tyed.



Rests may be dotted, but cannot be tyed.

dotted rests.

explained.

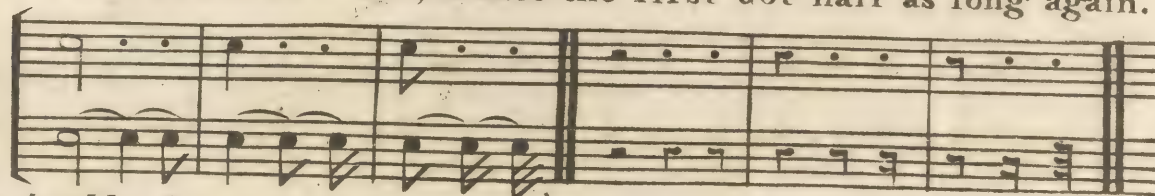


Of the DOUBLE DOT.

A dot added to a dot, makes the first dot half as long again.

double dots.

explained.



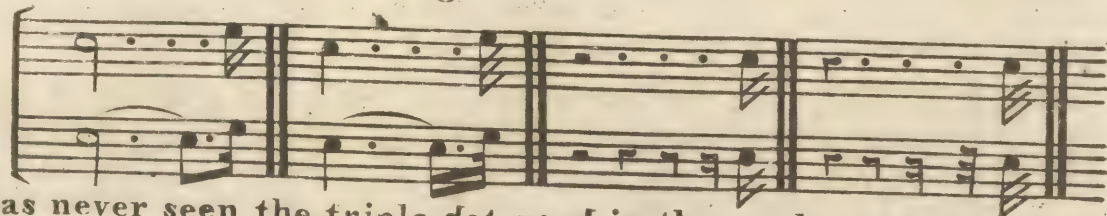
The use of the double dot is very frequent in the works of modern writers.

Of the TRIPLE DOT.

Upon the above principle a note or rest may be dotted three times: each dot being half the length of the one preceding.

triple dots.

explained.



As the Author has never seen the triple dot used in the works of any writer whatever, he believes this idea of it to be wholly his own. But whether the triple dot is a more simple way or not of expressing such complicated bars as explain it, must be determined by the discerning reader.

(\$7.)

OF TIME.

Time regulates the duration of musical sounds, and divides their notes by bars, when they amount to a given value.

Time is either Common or Triple; that is, even or uneven.

The characters and figures denoting the different degrees of Time, are as follow.

Common Time.

C. C . $\frac{2}{4}$. $\frac{6}{4}$. $\frac{6}{8}$. $\frac{12}{8}$.

Triple Time.

$\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{9}{4}$. $\frac{9}{8}$.

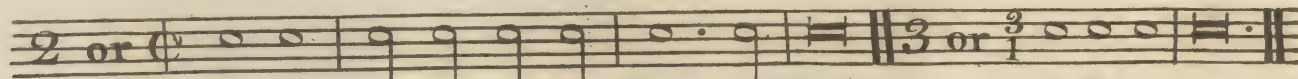
The above characters and figures have all a reference to the semibreve, as being the longest note. The two first characters denote that a bar shall contain a semibreve, or notes amounting to its value. The figures comprehend more or less portions of its value; of this the upper figures are the enumerators, and the lower ones the denominators; that is, the upper figures signify that each bar shall contain so many parts of a semibreve, as is specified by the lower figures.

GENERAL EXPLANATION OF TIME.

C or C	signifies that each bar must contain	1	Semibreve, or notes of that value.
$\frac{2}{4}$		2	Crotchets, or _____.
$\frac{6}{4}$		6	Crotchets, or _____.
$\frac{6}{8}$		6	Quavers, or _____.
$\frac{12}{8}$		12	Quavers, or _____.
$\frac{3}{2}$		3	Minims, or _____.
$\frac{3}{4}$		3	Crotchets, or _____.
$\frac{3}{8}$		3	Quavers, or _____.
$\frac{9}{4}$		9	Crotchets, or _____.
$\frac{9}{8}$		9	Quavers, or _____.

ALLABREVE TIME.

This time takes its name from the breve; and is either common or triple. Common allabreve time is marked thus, 2, or C : Triple allabreve, thus 3, or $\frac{3}{1}$.



This manner of writing allabreve time is very seldom used, except in church music.

Allabreve time is however very often used, when it contains one semibreve or its value in a bar; for instance as follows:



As pieces in allabreve time are generally performed as fast again as written; so if re-written in notes of half their original length, they would then appear just as performed. It must therefore be evident, that allabreve is now nothing more than a Style of writing.

* These Times are seldom used.

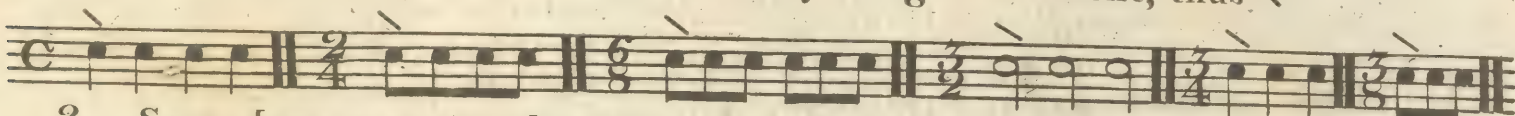
(\$8.)

OF ACCENT.

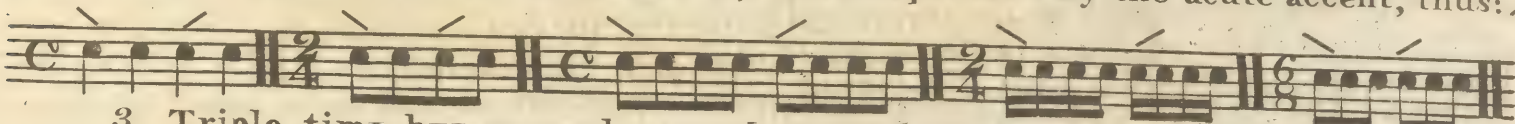
Musical Accent depends much on Time, and Circumstances, but is nevertheless subject to

SOME GENERAL RULES.

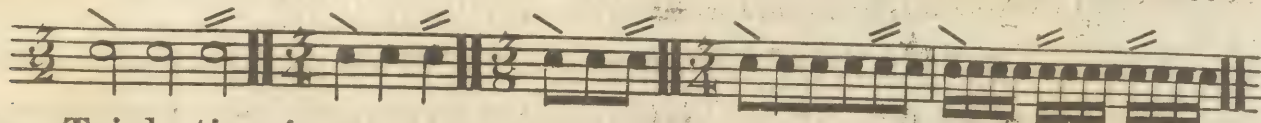
1. The first note in a bar of any Time whatever, is always a note of the greatest emphasis; as is here expressed by the grave accent, thus \



2. Secondary accents take place according to circumstances: for if a bar contains four notes of equal value, the secondary accent is on the third note: if a bar contains eight notes of equal value, the secondary accent is on the fifth note: if a bar contains twice three notes of equal value, the secondary accent is on the fourth note: these are all here expressed by the acute accent, thus: /

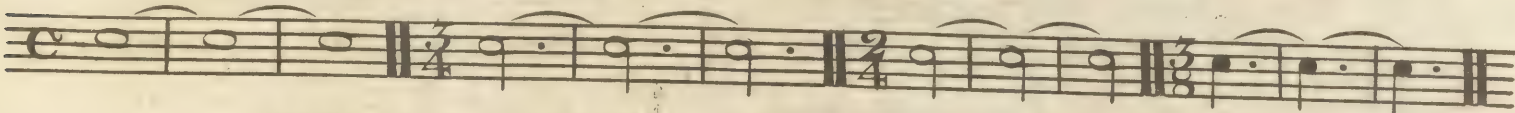


3. Triple time has no real secondary accent whatever; for instance



But when Triple time is not performed very fast, a secondary accent may then be given to the part of the bar marked thus //

4. If several long notes of equal value are tyed together, they should all be continued with an equal degree of force; as thus:



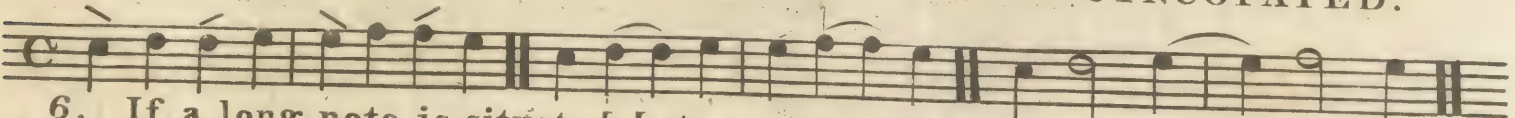
OF SYNCOPATED NOTES, and their ACCENT.

5. When a note on the unaccented part of a bar, is tyed to another on the accented part of the same or the following bar, the second note then becomes Syncopated or driven; for instance:

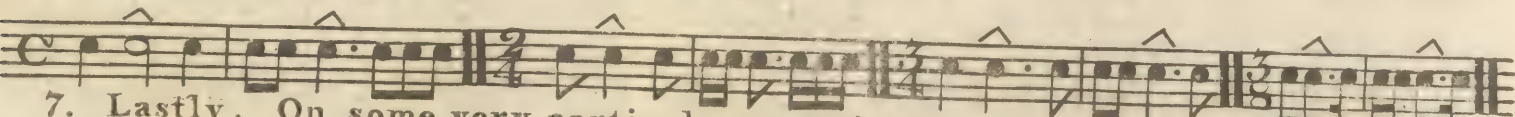
ACCENTED NOTES.

TYED.

SYNCOPATED.



6. If a long note is situated between two shorter ones, it must be accented, without regard either to its syncopation, or situation; as is here expressed by the mixt accent, thus: ^



7. Lastly. On some very particular occasions, accent may be reversed; that is, the accented part of the bar may become unaccented, and the unaccented, accented. However under certain circumstances, even every note in a bar may be accented. But to say what these particular cases are, or to determine when the general principles of accent should be complied with or not, would be to take from the performer that part of the art, which so much depends on taste and discernment.

(\$9.)

EMBELLISHMENTS.

Embellishments are the Ornaments of Music; and consist of Grace, Manner, and Force.

GRACES.

are those embellishments that may be added to music in general; and which are by name, figure, and nature, as follow:

turn. shake. beat. turned shake. appogiatura.

Graces
explained.



Whatever time of a bar is given to any appogiatura, so much must always be taken away from the note following.

MANNER.

signifies that expression which may be given to any musical passages, and which is of four different kinds, viz:

slur. staccato. mezzo staccato. slured staccato.



Slured notes, - - are performed smooth.
Staccato notes, - - are performed distinct.
Mezzo staccato, - are performed smooth and distinct.
Slured staccato, - are performed very smooth and distinct.

FORCE.

Here follow all the different degrees of force that can be given to musical sounds.

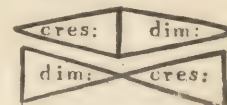
$p/p/p$, - - or piano pianissimo,	signifies,	the softest possible degree of sound.
p/p , - - - or pianissimo,		very soft.
p , - - - or piano,		soft.
mez: p , - or mezzo piano,		rather soft.
mez: f , - or mezzo forte,		rather loud.
f , - - - or forte,		loud.
ff , - - - or fortissimo,		very loud.
fff , - - or forte fortissimo,		the loudest possible degree of sound.

The several gradations of sound are expressed as follow:

$\triangle$ or cres: or crescendo, signifies a gradual increase in loudness.
 ∇ or dim: or diminuendo, signifies a gradual decrease in loudness.

The crescendo and diminuendo may be mixed, as thus

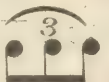
The diminuendo and crescendo may be mixed, as thus



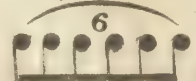
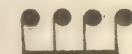
(\$10.)
OF LICENCES.

Musical licences are either real or imaginary: they are real when notes are added to others, whose number was before complete: they are imaginary, when any number of notes are abbreviated, because this neither alters their quality or quantity.

ADDITIONS.

Three notes of equal value, as thus  are, in Time, only considered as Two. .

Five  Four. .

Six  Four. .

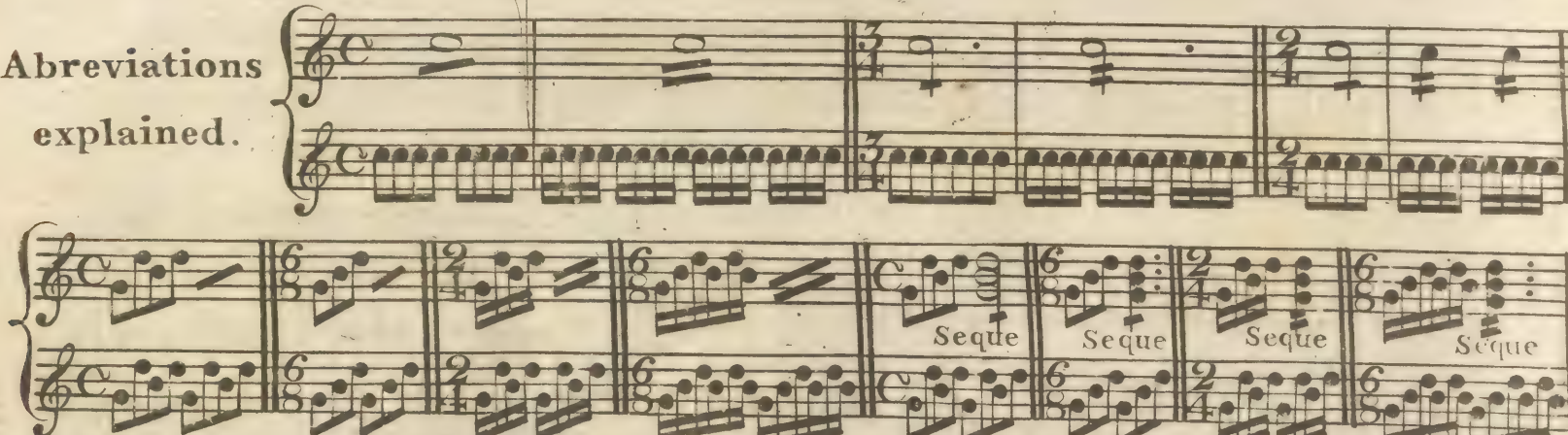
Nine  Eight. .

Now, as three notes are only considered as two, they must be performed a little faster than usual, to bring them into the Time of two: and so for the other additions to the time of any regular number of notes.

ABBREVIATIONS.

- This mark  set against a note, divides it into quavers.
- This mark  semiquavers.
- This mark  by itself signifies, that quavers preceding it must be repeated.
- This mark  semiquavers repeated.
- The word *Segue*, set against abbreviations, signifies a repetition of preceding notes.

Abbreviations explained.



This explanation of abbreviation has been here deemed necessary, as from the frequent use made of it in the works of modern writers, it is now become an essential part of musical notation.

A General Treatise on Music.

PART I.

Containing essential principles.

CHAPTER I.

NATURE and ORIGIN of the SCALE.

The scale.

(§ 1.) The SCIENCE of MUSIC is established on a gradual succession of sounds, called the SCALE.

its origin.

(§ 2.) Of this scale the musicians of antiquity are said to be the inventors; but they should rather be looked up to as its discoverers; for since the properties of sound have been physically considered and investigated, the scale has been found to exist in nature.

its natural existence.

(§ 3.) The natural existence of the scale has been ascertained by the resonances or vibrations of any given or primary sound.

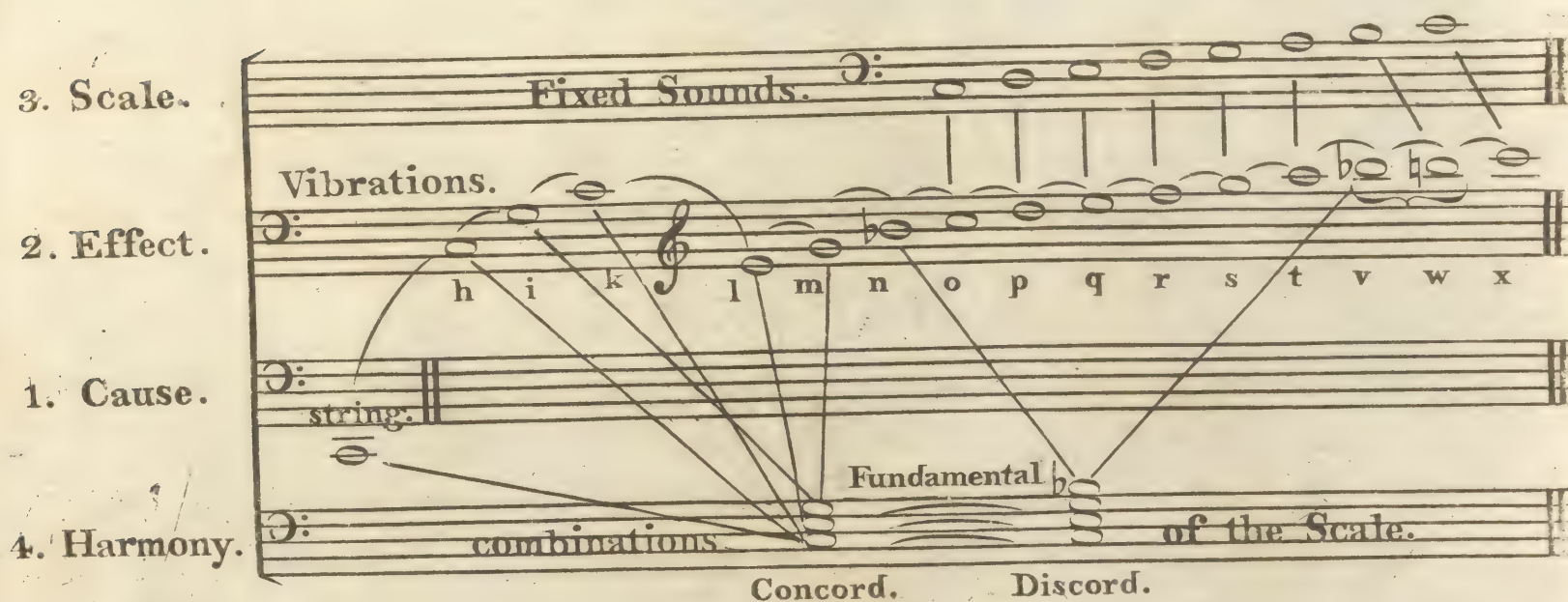
accounted for.

For as the tremulous motion which one sounding body acquires from the impulse of another, on communicating itself to the circumambient fluid of air, causes on the ear that sensation called sound; so, during the continuance of these vibrations, as their power on the air becomes less and less, the sound becomes more and more acute. Thus from a primary or generating sound (which changes itself, by a greater, or less degree, to a more acute state, at every successive vibration) a series of secondary sounds arise, not produced by chance, but by the immutable laws of nature; and from this cause, effects are produced, which of themselves establish the scale.

proved by
vibration.

(§ 4.) Now; supposing a string tuned to the fixed sound named C, in its gravest state, to be in motion, for the purpose of proving

The NATURAL EXISTENCE of the SCALE and of HARMONY.



explanation.

5. From the string or cause at 1, arise the vibrations or effects at 2. from which is drawn the SCALE at 3; and the two fundamental combinations at 4.

of the
scale.

6. The vibrations at o. p. q. r. s. t. w. x. shew the scale as it exists in nature; the sounds of which are taken in a graver octave at 3.

of its
completion.

7. The vibration at v. which is a more acute repetition of that at n. cannot be received in the order of the sounds at 3: but as the vibration at v, divides itself as at w, its second part is taken, and the scale thereby completed.

of the two
fundamental
chords.

8. The vibrations at the distance of an octave, are drawn together into one point as at h. k. — i. m. — n. v. and are condensed, in order to shew the nature of the two chords, which are the basis of harmony.

extent of the
vibrations.

9. If all the vibrations arising from the cause at 1. were given, they would extend much beyond that at x: but they, being irrelevant to the subject in question, are not taken into consideration.

theory of the vibrations

10. The vibrations of a string on keyed instruments are certainly not so distinguishable as those produced from a string* by a bow: but from the difficulty of the ear to enter into, and give its immediate assent to these vibrations, in either case, they will always be better understood in theory, than in practice.

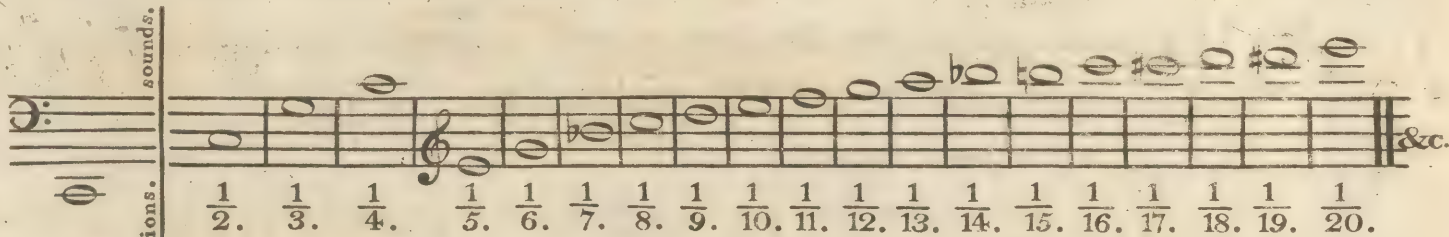
further explained.

(§ 5.) However their existence may be more clearly proved by the following means:

by the division of a string.

Let a string, tuned as above, be stretched on a sounding board over two bridges, one at each end: then let it be divided, (which may be done by moveable bridges) into the following parts: into one half, and it will give the octave: into one third of its whole length, it gives the octave of its fifth: into one fourth, the double octave: into one fifth, the double octave of its third: into one sixth, the double octave of its fifth: into one seventh, the double octave of its flat seventh: and so on, according to the several ratios here set down.

String.



by wind instruments.

(§ 6.)

Were it necessary to say more as to this operation of nature, the sounds produced by tubes, such as the horn or trumpet, might be adduced, as they are exactly after the above ratios.

But perhaps this may be sufficient to illustrate what has been advanced, and to conclude this chapter, for the present.

* Si l'on fait résonner avec quelque force une des grosses cordes d'une viole ou d'un violoncelle en passant l'archet un peu plus près du chevalet qu'à l'ordinaire, on entendra distinctement, pour peu qu'on ait l'oreille exercée et attentive, outre le son de la corde entière, au moins celui de son octave, celui de l'octave de sa quinte, et celui de la double octave de sa tierce; on verra même frémir et l'on entendra résonner toutes les cordes montées à l'unison de ces sons là. Ces sons accessoires accompagnent toujours un son principal quelconque; mais quand ce son principal est aigu, les autres y sont moins sensibles.

On appelle ceux-ci les harmoniques du son principal; c'est par eux, selon M. Rameau, que tout son est appreciable, et c'est en eux que lui et M. Tartini ont cherché le principe de toute harmonie, mais par des routes directement contraire.

Rousseau
Dics de mus.
voce son.

CHAPTER II.

EXAMINATION of the SCALE.

ancient division
of the scale.

(§ 1.) The succession of sounds which compose the musical scale, was anciently divided by the greeks into TETRACHORDS, or systems of four sounds each; which were either conjoint or disjoint.

In conjoint Tetrachords, of which there were four, the last tone of each served for the first of the one succeeding.

In disjoint Tetrachords, of which there were only two, the sounds of each were intirely independent of the other.

But as the two disjoint tetrachords are most simple and uniform in their construction, they only will be here considered. *

modern
division.

(§ 2.) The scale according to the modern division, consists of a gradual succession of eight sounds, in regular progression; the first being the most grave, the last the most acute, and the intermediate ones bearing regular proportions.

The scale however contains but seven real tones; as the eighth may be consider'd as imaginary, since it is nothing more than the first tone repeated in the octave: this repetition is necessary to complete the scale, and to connect its given tones with their subsequent repetitions, as well as to keep it in a state of movement or progression; and it is by the eighth, or first tone repeated, that the scale is capable of extension.

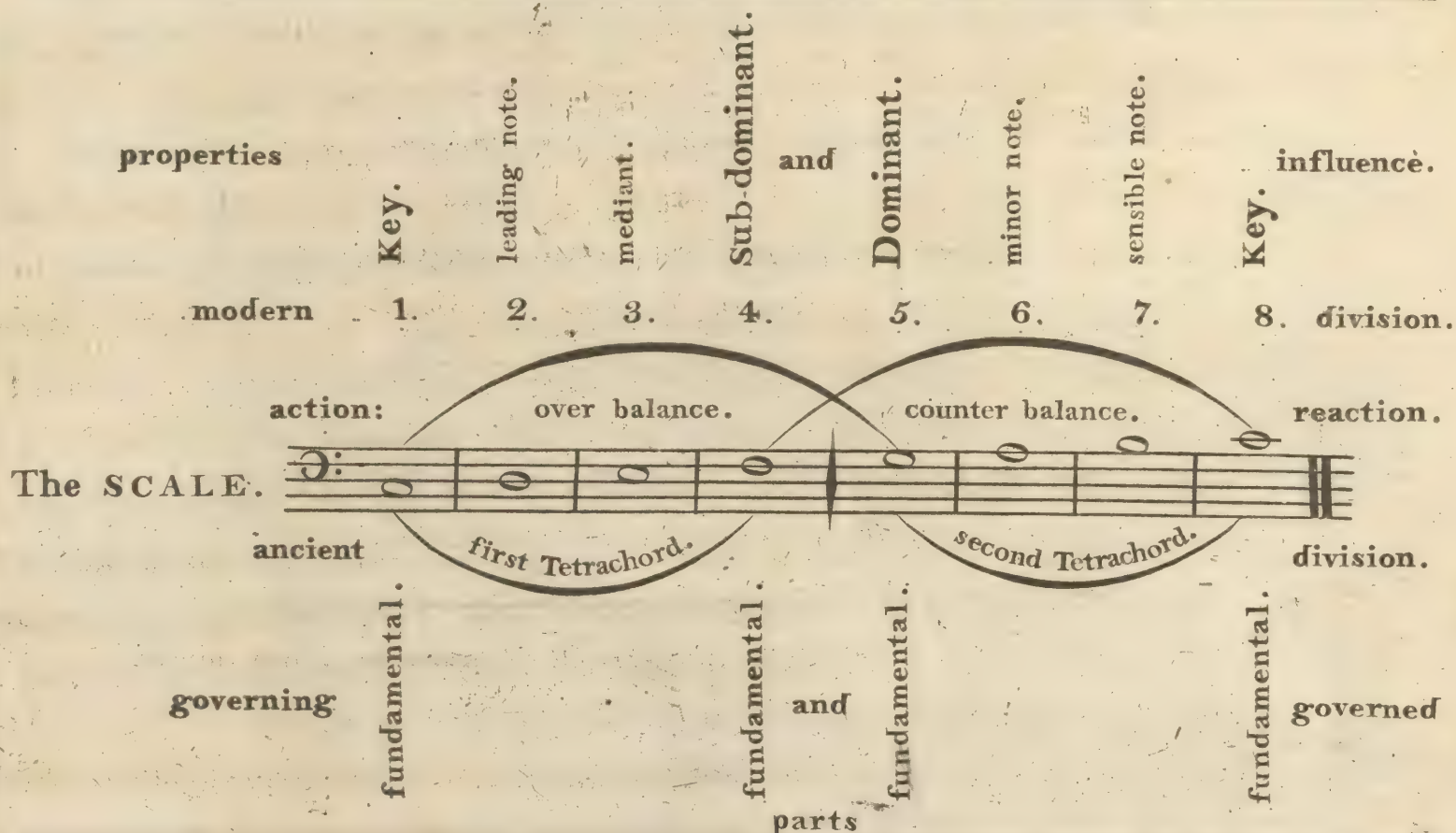
Both the ancient and modern divisions of the scale will be considered in the following examination of it.

* Saint Grégoire fut, dit on, le premier qui changea les Tetracordes des anciens en un Eptacorde ou système de sept notes, au bout desquelles commençant une autre octave, on trouve des sons semblables répétés dans le même ordre. Cette découverte est très belle, et il semblera singulier que les Grecs, qui voyoient fort bien les propriétés de l'octave, aient cru, malgré cela, devoir rester attachés à leurs tetracordes.

intent of the examination.

(§ 3.) Each part of the scale has some particular property, and more or less influence over its respective parts in general: to point out which is the object of the following

EXAMINATION of the SCALE.



a general explanation.

(§ 4.) The respective parts of the scale will now be explained, according to the rank, consequence, and influence, they hold therein.

fundamental parts.

1. The fundamental parts of the scale, are so called, as all the others are under their immediate influence; as will be shewn hereafter.

ancient division.

2. In the ancient division of the scale, the relative progressions of either Tetrachord are precisely the same; each consisting of four parts, whose degrees of sound are, two tones and one semitone.

modern division.

3. The modern scale consists of eight parts, whose degrees of sound are, two tones and a semitone, and three tones and a semitone.

(\$5.)

The PRIMARY parts of the SCALE.

the key.

1. The KEY, is both the first and last part, and foundation of the scale.

the dominant.

2. The DOMINANT, is the fifth part of the scale, and has greater influence than any other tone therein, except the key, which it governs.

the sub-dominant.

3. The SUB-DOMINANT, is the fourth part of the scale, and is governed by the key.

influence of the key, and dominant.

When the dominant governs the key on the first part of the scale, it has much more influence than when it governs the key on the last part of the scale; because the distance described by the dominant is greater in descending, than in ascending, to the key.

influence of the key, dominant, and sub-dominant.

Also when the dominant governs the key on the first part of the scale, it goes into another tetrachord, and would completely Overbalance the scale; were it not, that the sub-dominant may receive its government from the key at the last part of the scale, and thereby become a complete Counterbalance to the power of the dominant: For the distance described by the dominant descending on the key, and that by the key descending on the sub-dominant, is precisely the same.

The SECONDARY parts of the SCALE.

the mediant.

1. The Mediant^{*} is the third part of the scale, and determines the mode to be major or minor. For if the distance from the key to the mediant be five semitones inclusive, the mode is major: but if only four semitones inclusive, the mode is minor.

the sensible note.

2. The Sensible note, is the seventh part of the scale, and is so called from its indication of the key.

the leading note.

3. The Leading note, is the second part of the scale, and has as great a degree of influence in descending on, as the sensible note has in ascending to the key.

the minor note.

4. The Minor note, is the sixth part of the scale, and is here so called, because on that note the minor scale is established.

* Mediant. so called by Rousseau, see his dic: de mus:

CHAPTER III.

Of the MINOR SCALE.

character.

(§ 1.) The minor scale, is artificial, and has no real separate existence of its own in nature; being but a particular arrangement, and modification of the major scale. The leading character of the minor scale, is the depression of its third tone; which is one half degree lower than the same part in the major scale.

derivation.

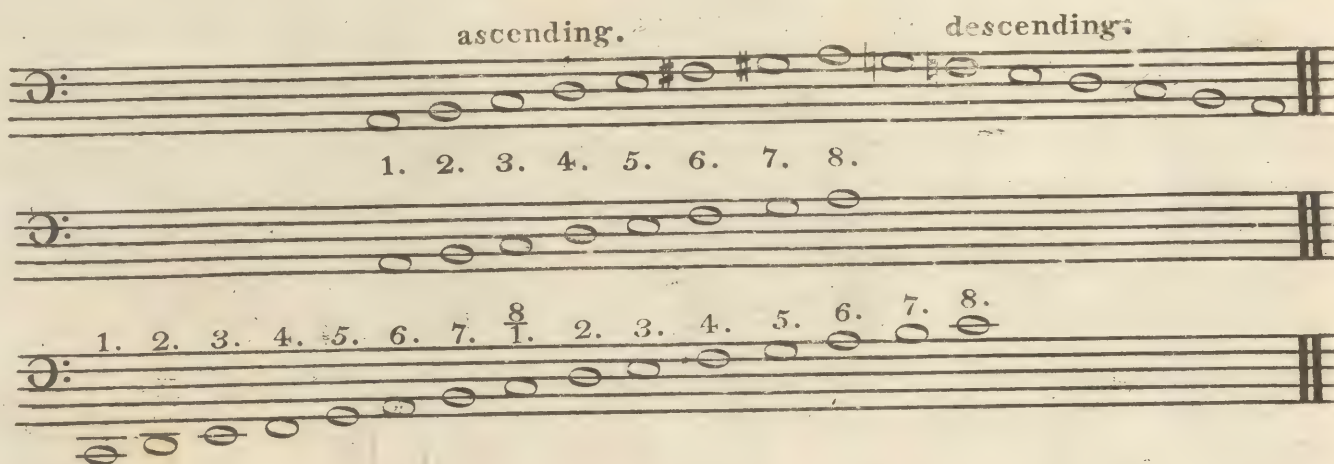
(§ 2.) By taking the sixth note of the major scale as the first of a new progression, is formed the artificial, or

MINOR SCALE.

modification.

derivation.

major scale.



modification
ascending.

It is essential to the existence of the minor scale, ascending, that only half a tone should be expressed between its seventh and eighth parts: but as that is not the case in its derived state, the seventh must be raised half a tone; this requires the sixth to be raised also, otherwise there would be too much space, or distance between the sixth and seventh parts of the scale.

naturally
complete
descending.

The minor scale descending is complete without any addition: its proper progression being that of the very notes themselves, as taken from the major scale.

examination. (§ 3.) To proceed, after the method taken with the major scale, to a similar

EXAMINATION of the MINOR SCALE.

properties	KEY.	leading note.	Mediant.	sub-dominant.	and	Dominant.	Major sixth.	sensible note.	KEY.	influence.
modern	1.	2.	3.	4.	5.	6.	7.	8.	division.	
SCALE.										
ancient	(first Tetrachord. second Tetrachord.) division.									
SCALE.										
	action. over balance. counter balance. reaction.									
modern	8.	7.	6.	5.	4.	3.	2.	1.	division.	
properties	KEY.	Minor seventh.	Minor sixth.	Dominant.	and	sub-dominant.	Mediant.	leading note.	KEY.	influence.
governing and	(fund:			fund:	fund:				fund:)	governed parts.

ancient
division.

1. By the ancient division of the minor scale, its irregularity may be perceived; as not one of its tetrachords, either ascending, or descending, bear the least affinity to the other, in the proportionate distances of their parts.

modern
division.

2. In the modern division, the minor scale consists of eight parts, whose degrees of sound are, in ascending; one tone and a semitone, and four tones and a semitone: in descending twice two tones and a semitone, and one tone.

sensible
note.

3. In the minor scale descending, the seventh is no longer a sensible note; but as the third of the scale determines its character, it acts with an equal degree of influence, as the sensible note.

parts of
the scale
in general.

4. The governing tones of the minor scale, have the same influence, as in the major: but the agreements of the two scales should be understood; as the purpose of the above examination has been to point out their disagreements, and to draw a line of distinction, between the major, or natural, and the minor, or artificial scale.

CHAPTER IV.

Of the DIATONIC, CHROMATIC, and ENHARMONIC SCALE.

the scale is of
three different
species; in

(§ 1.) The scale having been shewn in its natural and complete state, it now remains to set forth the three other forms in which it may appear; viz:

diatonic.

1. The diatonic^{*} scale, or a gradual and natural succession of sounds.

chromatic.

2. The chromatic[†] scale, or a gradual progression of semitones.

enharmonic.

3. The enharmonic[‡] scale, or a scale of irregular, but similar tones, with two different names.

^{*} The word diatonic, is derived from the Greek *δια* by, and *τόνος* a tone;

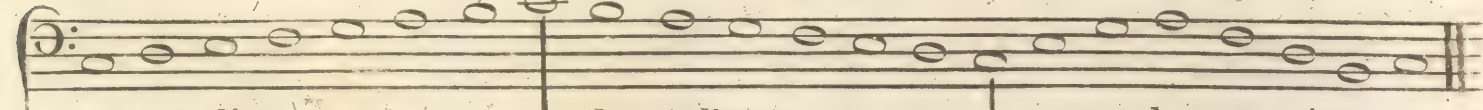
[†] The word chromatic, is also derived from the Greek *χρῶμα*, or colour; and so named, from the custom of the Greeks to express the Chromatic scale by different coloured characters; and probably from their considering its effects in Music the same as colouring in Painting.

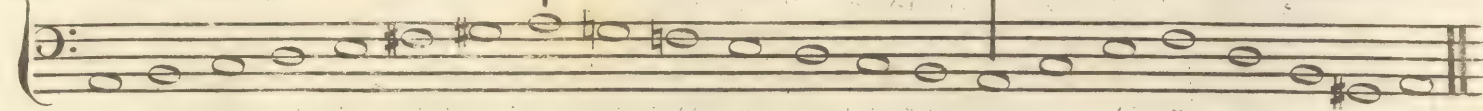
[‡] The word enharmonic, likewise comes from the Greek *εν* against, and *ἁρμονία* harmony.

diatonic.

(§ 2.) The tones of the natural scale, whether major or minor, ascending or descending, are of

The DIATONIC SCALE.

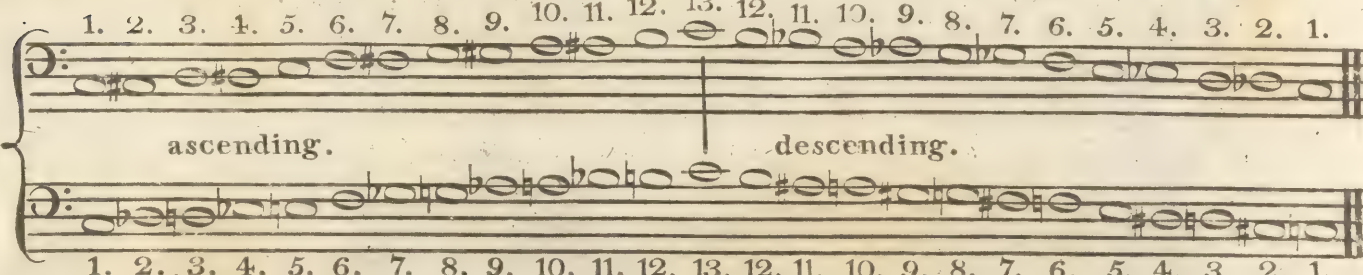
Major. 

Minor. 

chromatic.

(§ 3.) When any, or every whole tone of the diatonic scale is divided into two semitones, either by raising the second half of the first tone by a sharp, or by lowering the first half of the second tone by a flat, they are of

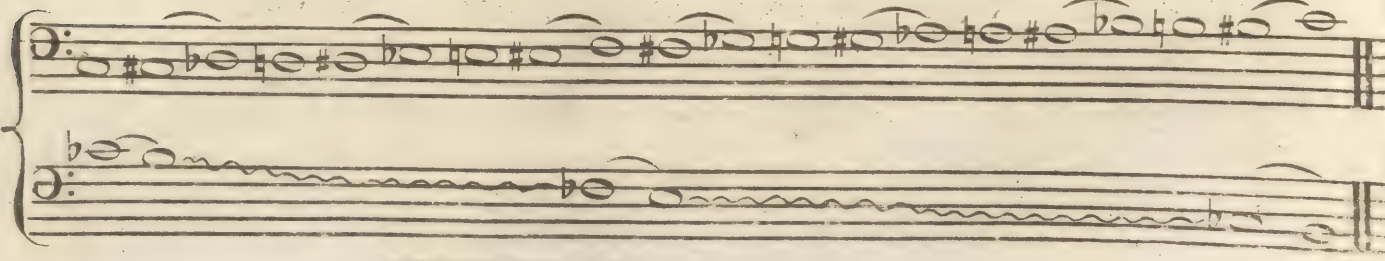
The CHROMATIC SCALE

complete in 13 equal parts. 

enharmonic.

(§ 4.) And when the semitone, lying between any two whole tones, is both expressed by raising the second half of the first, and lowering the first half of the second; the semitones, then meeting, become (on keyed instruments) the same tone, with two different names; such sounds are of

The ENHARMONIC SCALE.

ascending,
or
descending. 

CHAPTER V.

OF KEYS.

definition.

(\$ 1.)

KEY, signifies the scale, whether major or minor, and receives its name from the first note thereof: its object being to determine how grave, or acute, that note shall be.

the key
moveable.

(\$ 2.)

The major and minor key may be established on any of the fixed sounds, and hence so many different scales arise.

But as the major and minor key in their natural state are represented without sharps or flats; any key in which sharps or flats are used, must be considered only as transpositions of the natural major or minor key.

the use of
sharps and
flats.

(\$ 3.)

Now as every note of the chromatic scale (or the diatonic scale divided into equal parts) may become a key of itself, it is requisite, that certain parts of these keys should be raised by sharps, or depressed by flats, that their progressions may agree with those which constitute the natural major or minor key: for instance

The musical notation displays six scales on a single staff, divided into two rows: 'major' and 'minor'. The 'major' row contains three scales: 'Key of C.' (ascending), 'Key of D.' (ascending), and 'Key of Eb.' (ascending). The 'minor' row contains three scales: 'Key of A.' (descending), 'Key of B.' (ascending), and 'Key of C.' (ascending). Each scale is represented by a series of notes on a five-line staff, with a key signature symbol at the beginning. The notes are numbered 1 through 8 below the staff. The 'Key of C.' major scale starts on C (middle C), 'Key of D.' major starts on D, and 'Key of Eb.' major starts on Eb. The 'Key of A.' minor scale starts on A, 'Key of B.' minor starts on B, and 'Key of C.' minor starts on C.

key of C.

1. C. major, and A. minor, being established as natural keys:

key of D.

2. Taking D. as a key; its third and seventh tones must be raised by sharps, that the gradual progression of sounds arising from D, may bear the same proportion as those of the natural key, C.

key of Eb.

3. Taking Eb. as a key; its fourth and fifth tones must be depressed by flats for the same reason.

keys in
general.

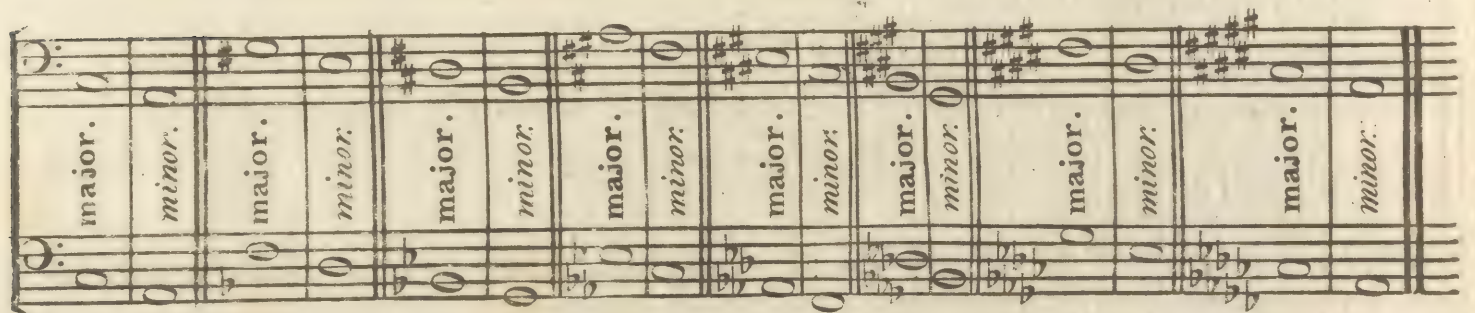
4. And so on, as the case may be, when any other tone is taken as a key.

observation
on the
minor key.

5. As the minor key is established on the sixth tone of the major key, it must always carry the same number of sharps or flats as the major key, from which it is taken; independent of its modifications, in ascending.

(§ 4.)

The names of all the major and minor keys.

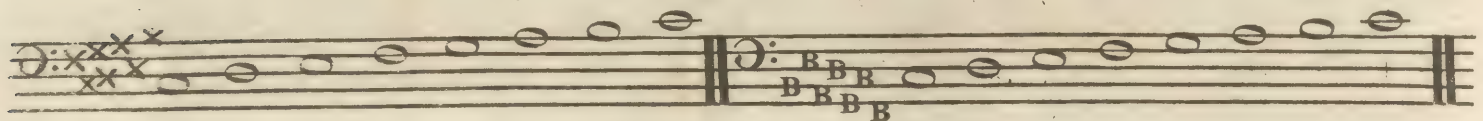


inadmissible
keys.

(§ 5.)

Other keys might be formed by doubling the sharps and flats according to the above order; but the inutility and impracticability of such keys will be evident from the two following specimens; by which it will appear, that

The major key of C^x and The major key of C^B



are only scales of similar sounds (under another name) as

The major key of D. and The major key of B^b



N.B. ^x Signifies a double sharp; and B. a double flat: the first raises, and the second lowers the part of the scale against which they are set, two semitones, or one whole tone.

CHAPTER VI.

OF INTERVALS.

definition.

(§ 1.) An interval signifies the distance or space between two fixed sounds; which is measured and determined by the proportions of the sounds in the scale.

extention.

(§ 2.) HARMONY supposes the scale to be extended as far as a ninth, tenth, eleventh, twelfth, and thirteenth sound; which in fact are but repetitions of the second, third, fourth, fifth, and sixth parts of the scale; although the laws of harmony do not consider them as such.

expression.

(§ 3.) Having ascertained the precise distance between any two fixed sounds; whatever it may be, the following figures will shew how it should be expressed.

figures, &
characters,
used in
thorough bass.

1. regular.	2.	3.	4.	5.	6.	7.	8.	9.
2. sharp.	2.	#.	4.	5.	6.	7.		10.
3. flat.	2b.	b.	4b.	5b.	6b.	7b.		11.
4. natural.	2q.	q.	4q.	5q.	6q.	7q.		12.
5. imperfect.				5.				13.

explanation.

6. If sounds are regular, as in the diatonic scale, they are expressed by the figures in the first line, at 1.

7. When sounds become accidentally sharp, flat, or natural, they are expressed as in the second, third, or fourth line, at 2, 3, 4.

8. As the fifth tone from the seventh of a major, or second of a minor scale is always imperfect, it is expressed as it stands in the fifth line; thus 5.

9. The interval of the third, if sharp, flat, or natural, by an exclusive privilege is expressed by the character itself; and not thus 3#. 3b. 3q. as is very often improperly written.

10. The figures 10. 11. 12. 13. name, rather than express, those intervals.

11. Horizontal lines drawn after any of the above figures thus 3— or $\frac{5}{3}$ — or $\frac{8}{5}$ — &c. denote a continuation of the respective intervals.

table of
intervals.

(§ 4.) The following table contains an exact measurement of all the distances of sounds, in the natural, and extended scale; and also shews the method of expressing the same by the above figures.

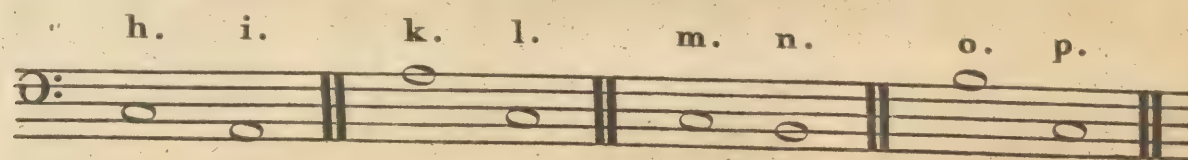
TABLE of INTERVALS.

name.	unison.	superfluous unison.	minor second.	major second.	extreme sharp second.	minor third.	major third.	extreme sharp third.	major fourth.	extreme sharp fourth.	minor, or false fifth.	major, or perfect fifth.	extreme sharp fifth.	minor sixth.	major sixth.	extreme sharp sixth.	minor, or flat seventh.	major, or sharp seventh.	octave.	ninth.	tenth.	eleventh.	twelfth.	thirteenth.
signature.	1.	1.	2b.	2.	2.	b.	3.	#.	4.	4.	5b.	5.	5.	6b.	6.	6.	7b.	7.	8.	9.	10.	11.	12.	13.
class.	1.		2.			3.			4.		5.			6.			7.		8.	extended scale.				

intervals
always counted
upwards in
harmony.

(§ 5.) As it is an axiom in harmony, that sounds are supposed to ascend, they must be measured upwards.

EXAMPLE.



The distance of the sound at i from h is a sixth, and not a third: but that at l is a third from k, and not a sixth: by the same rule, the sound at n is a seventh from m; and that at p a second from o.

This apparent inversion of the order of sounds, naturally introduces the following chapter.

CHAPTER VII.

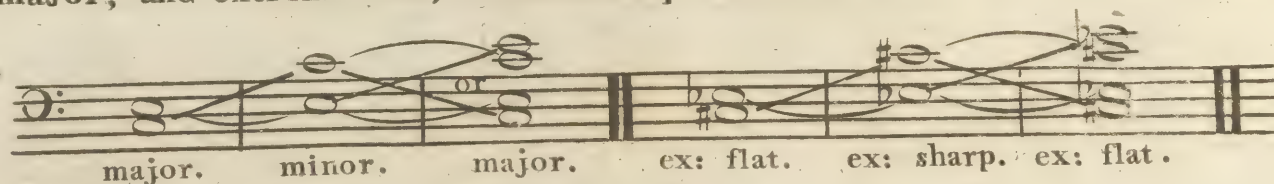
OF INVERSION.

definition.

(§ 1.) When the lowest of two given sounds becomes the highest; or the highest, the lowest; they are inverted.

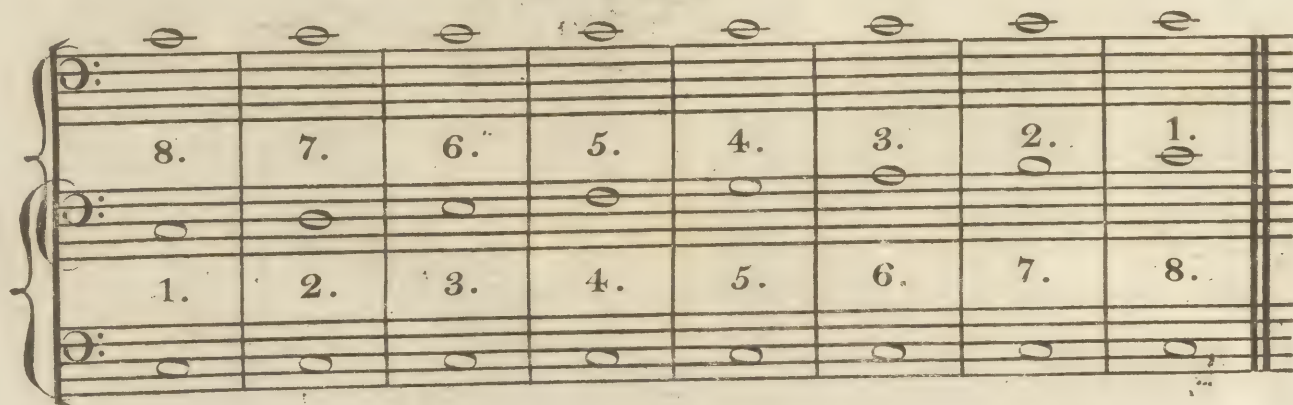
consequences.

(§ 2.) By inversion a major interval becomes minor, and a minor major; and extreme flat, extreme sharp intervals; and vice versa, thus:



The scale inverted.

inversion of the scale.



or in a more general sense,

inversion in general.

the	8.	7.	6.	5.	4.	3.	2.	1. inverted,
becomes	1.	2.	3.	4.	5.	6.	7.	8. and so on.

A further example of inversion will be given at the end of chap: XV. (§ 3.)

CHAPTER VIII.

Of the THREE MOTIONS.

definition.

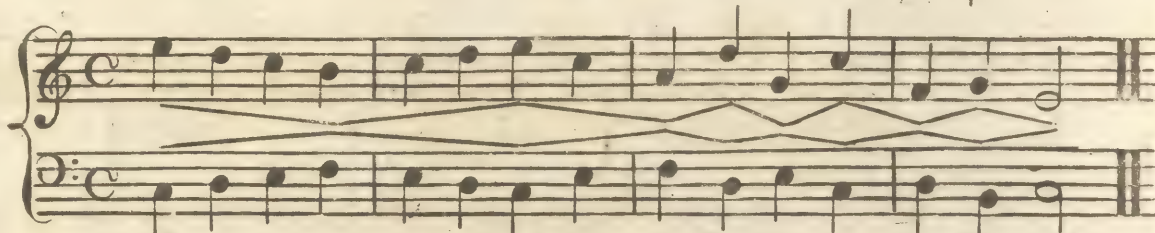
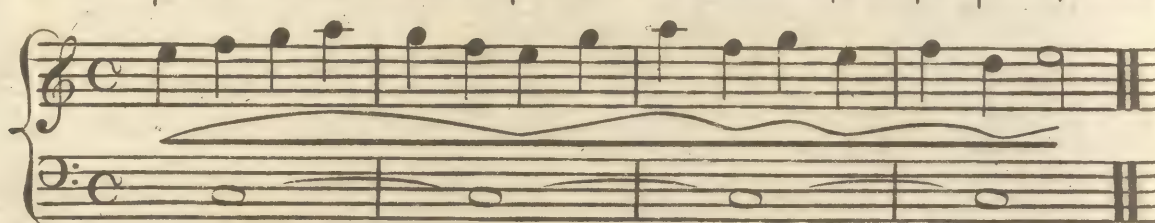
(§ 1.) When two or more successions of sounds are in motion at the same time, their progressions can only move in one of the three following relative directions: viz: 1st ascending or descending together, or in right motion. 2^{dly} in opposite directions, or contrary motion, and 3^{dly} by continued progressions, against a fixed or stationary sound, or in oblique motion.

EXAMPLES.

simple
motion.

even progression:

uneven progression.

Right
motion.Contrary
motion.Oblique
motion.

The progressions of sounds, geometrically speaking, are perpetually describing either parallel, angular, or semicircular motions: for which reasons the correspondent figures have been drawn above.

mixed
motion.

(\$ 2.)

In composition of more than two parts, the motions may be, and generally are mixed; or all three used together.

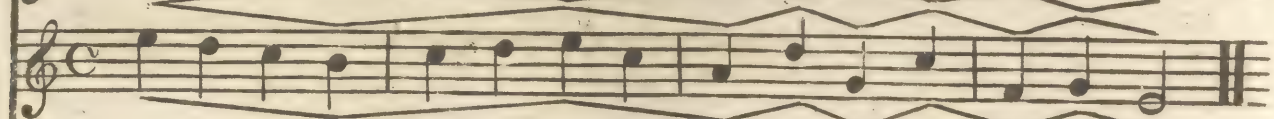
MIXED MOTION.

N^o.

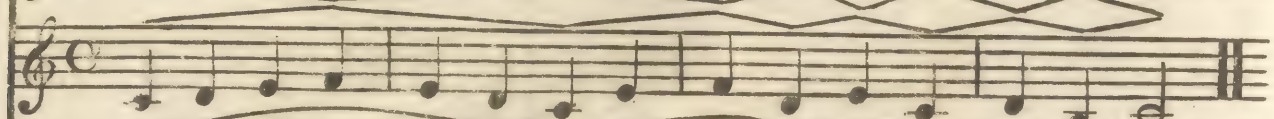
4.



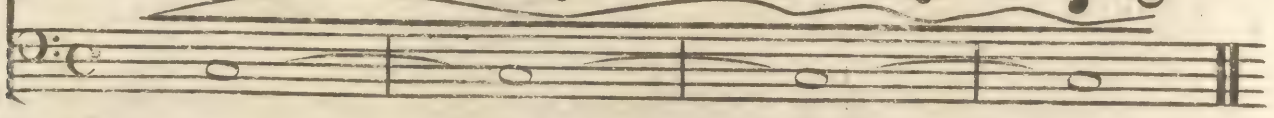
3.



2.



1.



explanation

N^o 4. is oblique with the bass, right with 2, and contrary with 3.

N^o 3. is oblique with the bass, and contrary with 2 and 4.

N^o 2. is oblique with the bass, contrary with 3, and right with 4.

N^o 1. is oblique with all the parts.

N.B. The above geometrical lines describe the relative directions of the two parts, nearest which they are drawn.

CHAPTER IX. OF CADENCES.

definition.

(§ 1.) The termination of any progression is called a cadence; which is more or less complete according to its nature; and is either perfect, imperfect, interrupted, or suspended.

perfect cadence.

(§ 2.) PERFECT CADENCE.

1. plain. full. 2. common. serious. 3. great. solemn.

h. i. k. l. m. n. o. p.

1. As the dominant governs the key, the perfect cadence can only be made, by the former tone preceding the latter, with the perfect concord at h, or the discord as at i.

2. The common chord on the fifth of the key may likewise be preceded by the $\frac{6}{4}$ as at k; or by the 4 only as at l. The cadence at k is mostly used in music of a cheerful nature; that at l, when serious.

3. The perfect cadence may also be made by the subdominant and key, as at m; or at n. o. p. This cadence is much used at the conclusion of solemn and sacred music.

N.B. Some authors treat this as an imperfect cadence; which it certainly is, when not used as final: it may therefore be considered, perfect in a conclusion, and imperfect in a progression.

(§ 3.) IMPERFECT CADENCE.

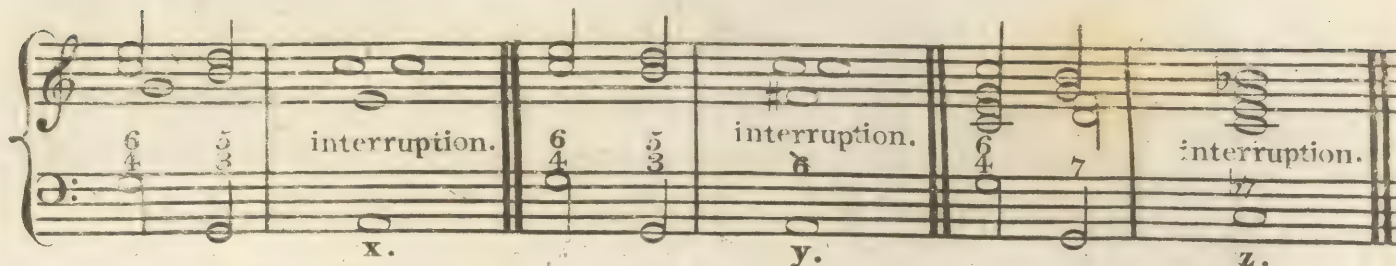
imperfect cadence.

q. r. s. t. v. w.

The imperfect cadence is made by the key not preceded by its fifth, as at q. r. Or by the key note appearing only in an upper part as at s. Or by a retrograde motion of the perfect cadence as at t, and its inversions v, w.

interrupted
cadence.

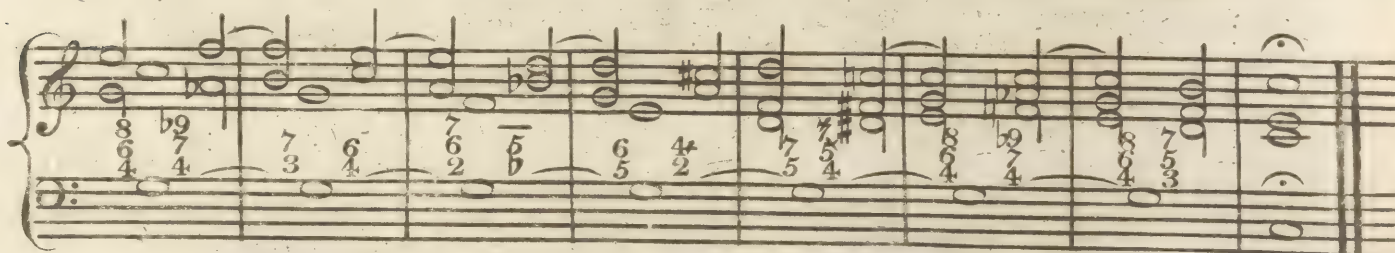
(\$ 4.) INTERRUPTED CADENCE.



The interrupted cadence is occasioned by the fifth of the scale not passing immediately to the key note as at x, y. Or by the key note bearing a discord as at z.

suspended
cadence.

(\$ 5.) The SUSPENDED CADENCE, or point d'orgue.



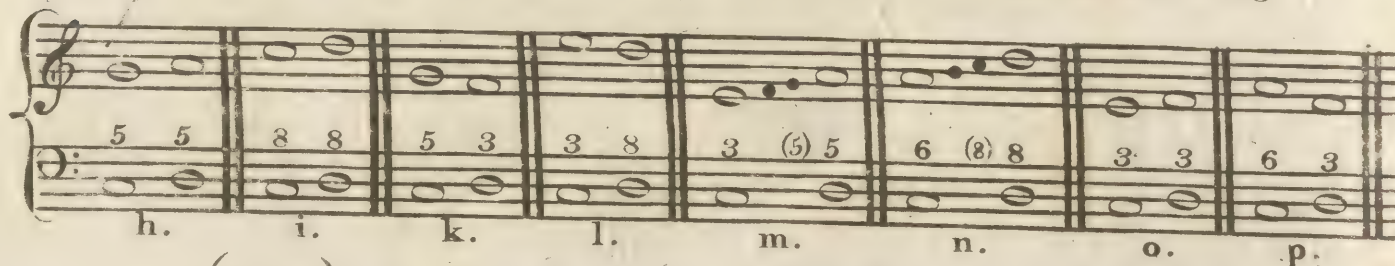
The suspended cadence is a withholding of the key by the dominant; on which various chords may pass and repass; and is called (by the french) point d'orgue or organ point; from its being much used on, and peculiar to that instrument; and consequently to church music.

CHAPTER X.

GENERAL RULES.

of successive
fifths and
eighths.

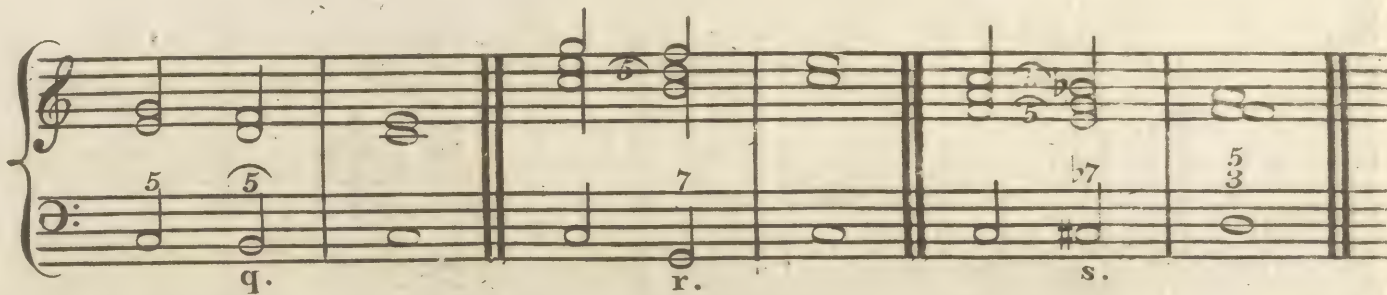
(\$ 1.) Two successive fifths, or eighths as at h, i, must be avoided; which may be done by the contrary motion as at k, l; following

of hidden
fifths and
eighths.

(\$ 2.) Two hidden fifths or eighths must also be avoided; as to conceal or disguise them, is nearly as great an offence as openly to make them. See an instance of this forbidden progression above at m, n: where by filling up the intermediate spaces of unoccupied sound, two successive hidden fifths and eighths are discovered. They may be avoided as at o, p.

what successive fifths are admitted.

(§ 3.) Two fifths however, in composition of three or four parts, may follow in succession; provided the perfect precedes the imperfect fifth; and in which case they may appear in the external or internal parts, as at q. r. Two imperfect fifths may also exist at the same moment; as in the external and internal parts of the chord at s, following.



how fifths and eighths should succeed each other.

(§ 4.) But the above rules do not imply that because a fifth or eighth is in a preceding chord, there shall be neither in that following; on the contrary; both, may continue to succeed each other, provided they appear in different parts of every successive chord thus:



example.

where hidden eighths are allowed.

of doubling.

When the bass ascends by fourths, which is a fundamental progression, hidden octaves are admitted, as at t, v, w.

(§ 5.) In progressions of combined sounds, the following parts of the scale must not be doubled: for as the tone which makes the octave with either of them, will have the same resolution, two successive eighths would be the immediate consequence.

(\$ 5.)

Parts of the scale forbidden to be doubled.

four
particular
rules.

1. The sharp seventh, ascending to the key.
2. The flat seventh, on any bass.
3. The third of the key, ascending to the fourth; and vice versa.
4. Or any progression, ascending or descending half a tone.

Example of these parts doubled, and corrected.

their proper
and improper
use.

explanation.

N.B. The figures over the parts of the above score, point out the forbidden sound; and those under the bass, shew the harmony used in the composition. The larger figures over the score, refer to the rules in question.

The rules above laid down, should be well understood; as their assistance will be continually required in the following pages on HARMONY.

End of Part I.

PART II.

on HARMONY.

*treated under three distinct heads;
Viz. Concords, Discords, and Chords by Supposition.*

of CONCORDS.

CHAPTER XI.

GENERAL DEFINITION of HARMONY.

harmony:

(§ 1.) Harmony, is the general name given to the various combinations of musical sounds. These combinations, distinctly considered, are called chords; which are divided into concords, and discords.

concords.

(§ 2.) Concords, are combinations agreeing in themselves, and satisfying the ear.

discords.

(§ 3.) Discords, on the contrary, are combinations, disagreeing in themselves, and dissatisfactory to the ear.

their end.

(§ 4.) Concords and discords, may therefore be considered as the light and shade of harmony, each giving the other force, and effect.

power of the
concord over
the discord.

(§ 5.) A discord cannot stand alone, but must be supported, or resolved by a concord. It will be found that there are in harmony, more discords than concords; yet as one concord is sufficient to resolve many discords, the apparent majority of the latter is not felt.

harmony
founded on
two chords.

(§ 6.) The whole system of harmony is founded on two* chords; on a fundamental concord, and a fundamental discord: and from these two chords or roots, arise all others. In a word; the two fundamental chords, are the chords of nature, and those derived from them the chords of art.

their
nature:

The fundamental concord may however be considered as the real basis of harmony, since to that alone the fundamental discord owes three fourth parts† of its existence.

and
reception.

But nevertheless the two fundamental chords, are always considered as distinct, and will be treated accordingly.

* see Chap: I. (§ 4.) 4. † ibid.

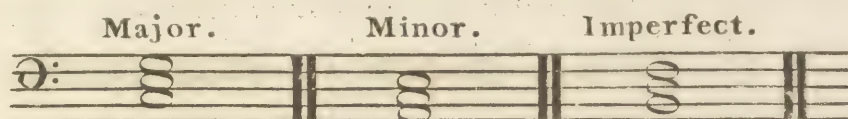
CHAPTER XII

Of the FUNDAMENTAL CONCORD.

its nature.

(§ 1.) The fundamental concord, or triad, consists of three combined sounds: viz: a bass, third, and fifth; and as given by nature is major; but it may also be minor, or imperfect.

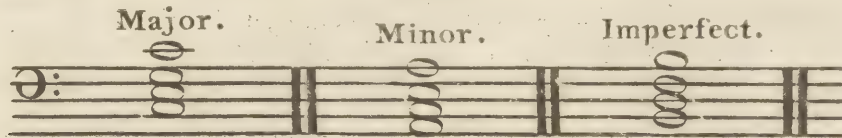
in three parts.



N.B. Other triads may be constructed, but not being strictly fundamental, cannot be here treated of; as they consist of sounds lying out of the natural scale, and are considered as chords by licence.

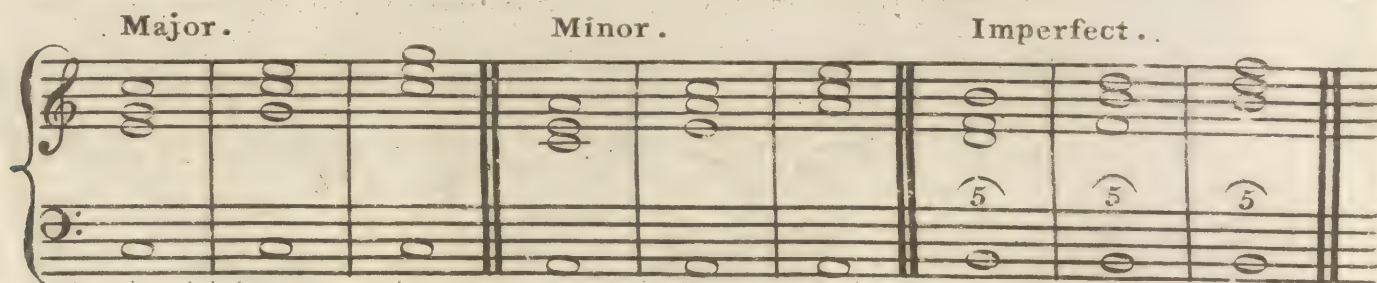
in four parts.

(§ 2.) To render the fundamental concord more complete, the eighth to the bass may be added: but this makes no alteration in the property of the chord, except fitting it for composition of four parts.



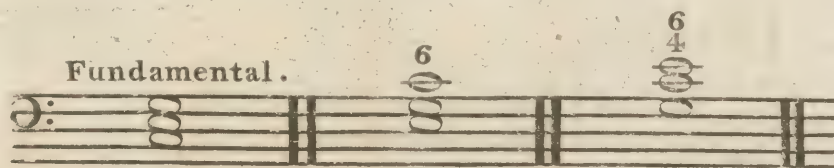
upper parts of the chord inverted.

(§ 3.) If the upper parts *only* of the fundamental triad are inverted, the chord acquires three different situations, but remains the same: thus



the whole chord inverted.

(§ 4.) But when the *whole* chord is inverted, two others of very different natures, are produced: thus



These three chords will be separately treated of, in the three following chapters.

* But see the next chap: (§ 3): 5.

(\$3.)

explanation.
of the above
species of
common
chords.

1. The perfect common chord, is either major, or minor.
2. The imperfect common chord, is situated on the seventh of a major, or second of a minor scale; and is so called from its fifth being flat, or false.
3. The transient common chord, contains a superfluous fifth, lying out of the natural scale.
4. The irregular chords, are not in the above state, fit for use; but are nevertheless set down, being the foundation of some chords, not only admissible, but frequently used.
5. As it was observed in the last chapter*, that other triads might also be constructed; but not being strictly fundamental, could not be there treated of; they are pointed out under the denominations of transient and irregular chords, in the above example.
6. The preceding chapter having shewn† that the upper parts of a chord may be inverted, it has not been again, nor will, in future be repeated, except when absolutely necessary, in order, that the partial, may not be confounded with the whole inversion of a chord.‡

(\$4.)

Exercise of the PERFECT COMMON CHORD.

major and
minor com-
mon chords.

* at (\$1.) N.B.

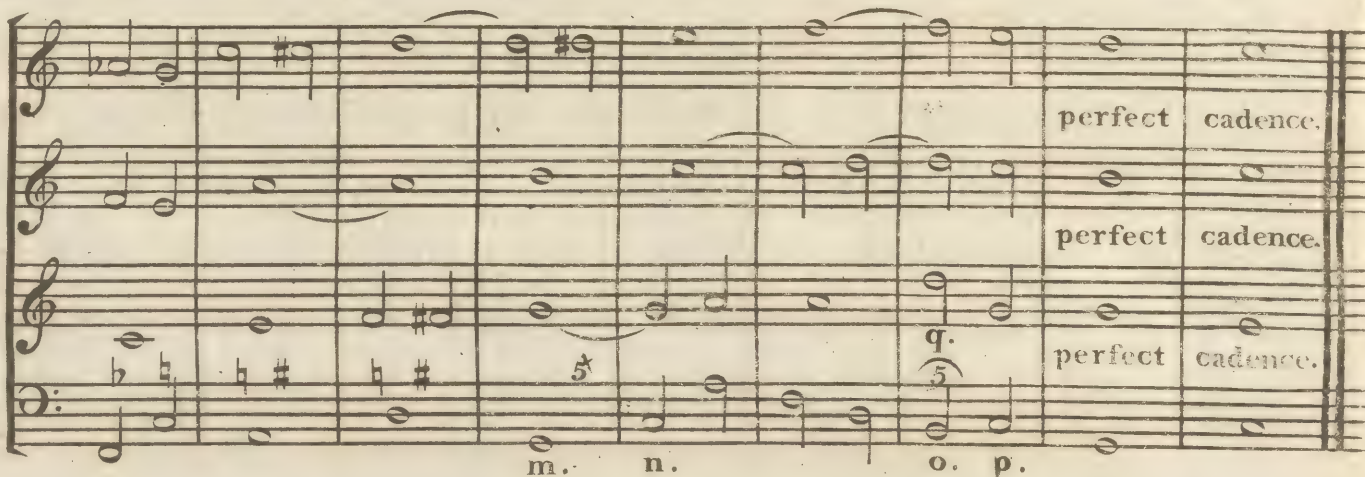
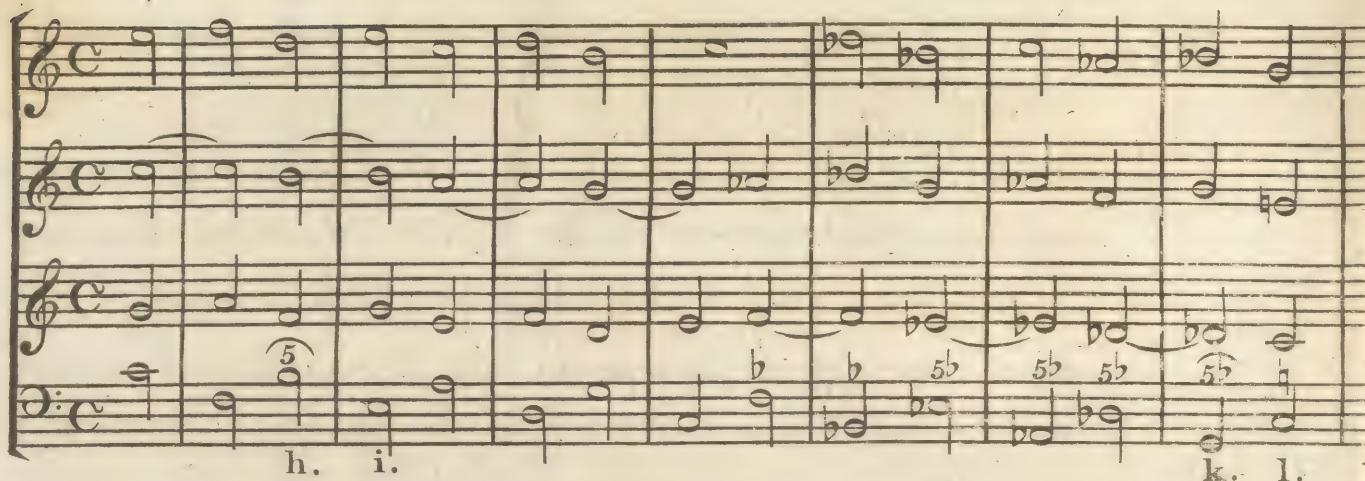
† at (\$3.)

‡ ibid at (\$4.)

(\$5.)

EXERCISE of the PERFECT, IMPERFECT,
and
TRANSIENT COMMON CHORDS.

mixture of
the various
species of
common
chords.



treatment
of the
imperfect
chord.

1. The imperfect fifth at h, is permitted to resolve upwards; as the tone on which it should properly descend, appears both in the bass, and highest part of the chord at i.

2. But when this is not the case as k. l. o. p. then, the imperfect fifth regularly resolves downwards.

3. To preserve three parts at the chord o, the third has been doubled at q; which is the only* part of the chord that could be doubled.

treatment
of the
transient
chord.

4. Although the transient chord, is resolved like a proper chord at m, n; yet its most natural resolution is into the chords of the 6, and $\frac{6}{4}$: as will be shewn, on becoming acquainted with those chords, at the end of the next chapter but one.

* see chap: X. (\$5.) 1. 3.

OBSERVATIONS, respecting the TRANSIENT,
and
IRREGULAR COMMON CHORDS.

transient
common chord.

(§ 6.) Musical authors differ as to the nature of the transient

common chord; some, considering it only to exist in the discord of the
* ninth; others, as a fundamental concord; it may therefore be proper
here to account for its being classed, treated, and named, as above.

its nature.

As the transient common chord has an independent claim to attention, long before the appearance of the chord of the ninth, from its having regular inversions, and influencing almost every chord of the like nature in HARMONY; it has here been treated and classed as a common chord, on that account.

its name.

As to its name: this chord is generally called the chord of the extreme sharp or superfluous fifth; as well by those who treat it as a discord, as those who treat it as a concord. This name is certainly expressive of its nature, but indeterminate of its properties; since the extreme sharp fifth loses its own name in its inversions. It has therefore been here, by way of general appellation, called the transient common chord; which name will be given to every future chord, derived or inverted from it.

the irregular
common chord.

The two irregular chords, are classed also under the head of common chords; not that in the above state they are of any use; but because they are the ground work of many irregular concords and discords, which, by inversion, become not only admissible, but frequently used.

From the above sources, the increasing influence of the transient, and irregular common chords, may be traced at the head of almost every succeeding chapter, under their respective names.

* see chap: XXII. (§1.) k: which chord Rameau calls the chord of the extreme sharp fifth. see his "principles of composition" chap: XXIX.

CHAPTER XIV.

Of the CHORD of the 6.

(§ 1.) To the 6 belongs the 3: to which the 8 may be added.

the 6.

species.

	Perfect.	Imperfect.	Transient.	Irregular.
derivation.	6	5	5	6
not used.	not used.	not used.	not used.	used.

(§ 2.) EXERCISE of the above chords.

various
progressions.
of the chord.

h. i. k. l. m. n. o. p. q. r. s. t. u. w. x. y.

explanation.

When part of one chord will serve for another, it should be continued, as at h. i. k. l. and w. x. y.

The transient sixth at m. p. and the irregular or extreme sharp sixth at q. o. are used with much effect, although both chords are dissonant.

Doubling the sounds at l. m. n. o. r. s. t. u. which ascend, and descend by half tones, have been most carefully avoided: but many other parts are purposely doubled, to make good progressions, or to avoid two successive fifths or eighths.

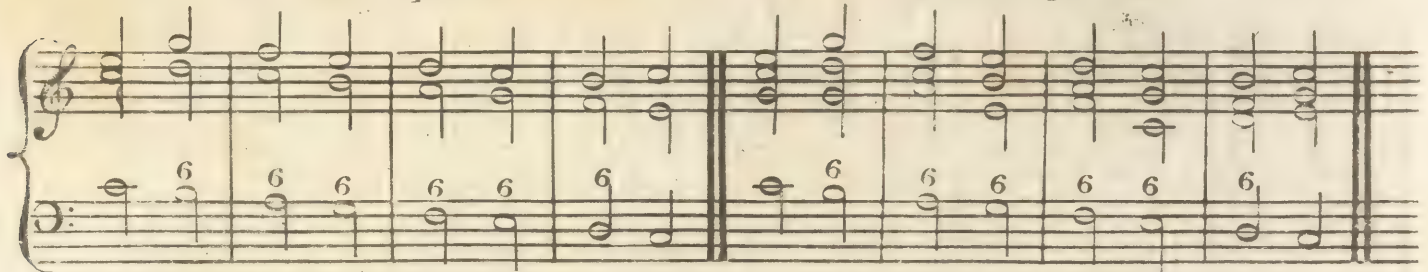
successive
sixes.

(§ 2.) Chords of the sixth, in regular succession, may consist of three, or four parts; but are best in three.

CHORDS of the 6, in succession.

in three parts.

in four parts.



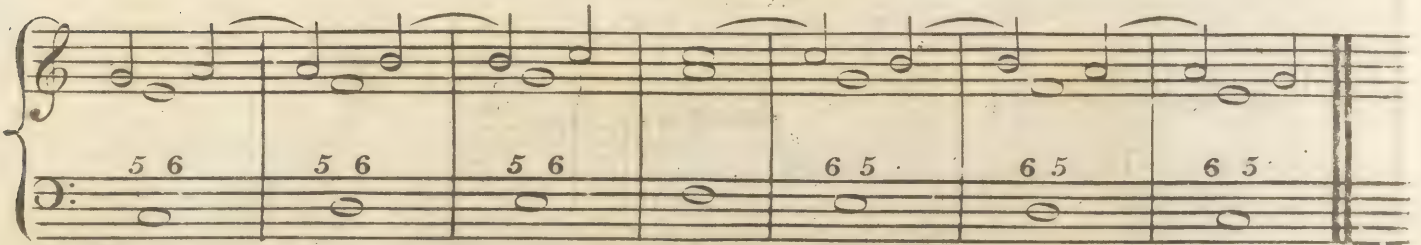
the 5 6,
and 6 5.

(§ 3.) The 6 preceded by the 5, thus 5 6: or the 5 by the 6, thus 6 5: are each accompanied by the 3, in composition of three parts; and by the 3 and 8, when in four parts.

EXAMPLE of the 5 6 and 6 5.

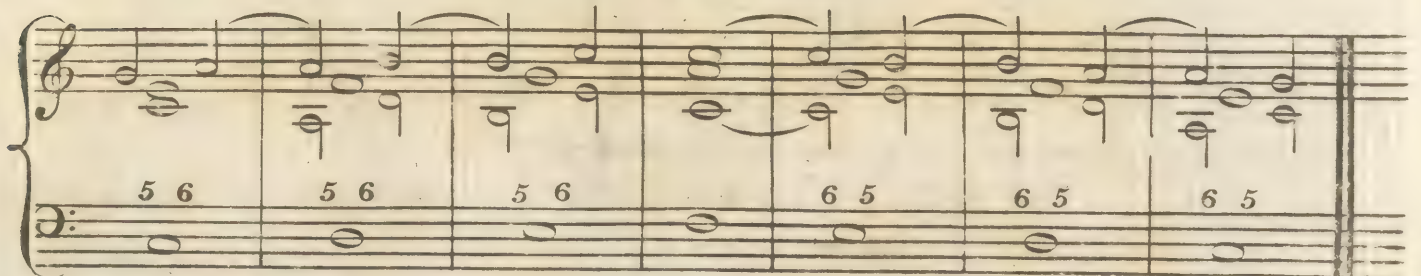
in three parts.

used thus.



in four parts.

or thus.



But these progressions are best when used in three parts.

CHAPTER XV.
Of the CHORD of the $\frac{6}{4}$.

the 64.

(§ 1.) To the $\frac{6}{4}$ may be added the 8.

Perfect.

Imperfect.

Transient.

Irregular.

species.

Derivⁿ

not.	not.	not.	not.	used.	used
------	------	------	------	-------	------

(§2.) EXERCISE of the above Chords.

various progressions of the chord.

h. $\ominus$ i.

k. l. m.

n. o. p. q. r. s.

t. u.

explanation.

The $\frac{6}{4}$ partakes of the nature of a discord, as it requires a resolution, which is mostly into the $\frac{5}{3}$ on the same bass, as at h. i. t. u. but which may resolve into other chords on a different bass, as at l. m. n. o. p. q. r. s.

The imperfect $\frac{6}{4}$ is used at r: the transient at n: and the irregular at l

(§ 3.) Progressions of the TRANSIENT CONCORDS.
Subject.

transient
common chord.

3.

2.

1.

First inversion.

transient
6.

1.

3.

2.

Second inversion.

transient
6.
4.

2.

1.

3.

Subject.

transient
common chord.

3.

2.

1.

First inversion.

transient
6.

1.

3.

2.

Second inversion.

transient
6.
4.

2.

1.

3.

All relating to Concorde has now been explained, except their use in the preparation and resolution of Discords; which here follows.

of *DISCORDS.*

CHAPTER XVI.

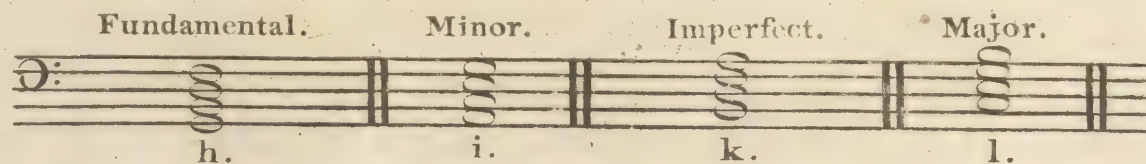
Of the FUNDAMENTAL DISCORD;

and of its required Preparation and Resolution.

its nature.

(§ 1.) The origin of the fundamental discord has been shewn.

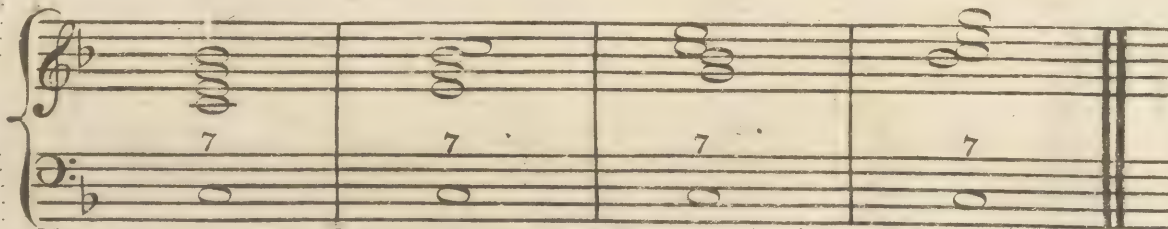
The fundamental discord consists of four combined sounds, viz: a bass, third, fifth, and seventh; the natural situation of its bass, being on the fifth of the scale as at h: but which may be elsewhere fixed, as at i. k. l.



Other sevenths might be constructed, but as they would not be strictly fundamental, they will be treated of in the next chapter.

in four parts.

(§ 2.) To render the fundamental discord more complete, the eighth to the bass may be added; and by inverting the upper parts of the chord, it acquires four different situations, thus:



the whole chord inverted.

(§ 3.) But if the whole chord is inverted, then three other discords, of very different natures, are produced, thus:

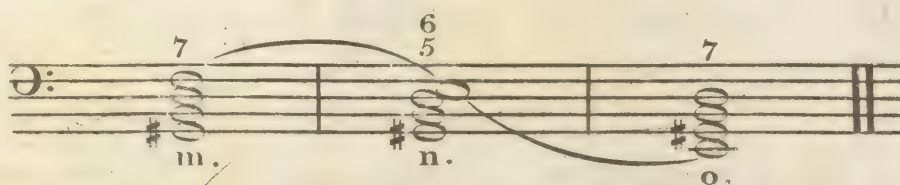


These three chords will be separately treated of, in the three following chapters.

FUNDAMENTAL BASS of the DIMINISHED SEVENTH.

diminished
seventh.
how occasioned.

(§ 4.) When the bass of the fundamental chord of the seventh, on the fifth of the scale, is raised half a tone; the chord, being then more compressed, becomes, and is called, the chord of the diminished seventh; and its bass is then no longer fundamental: as at m.



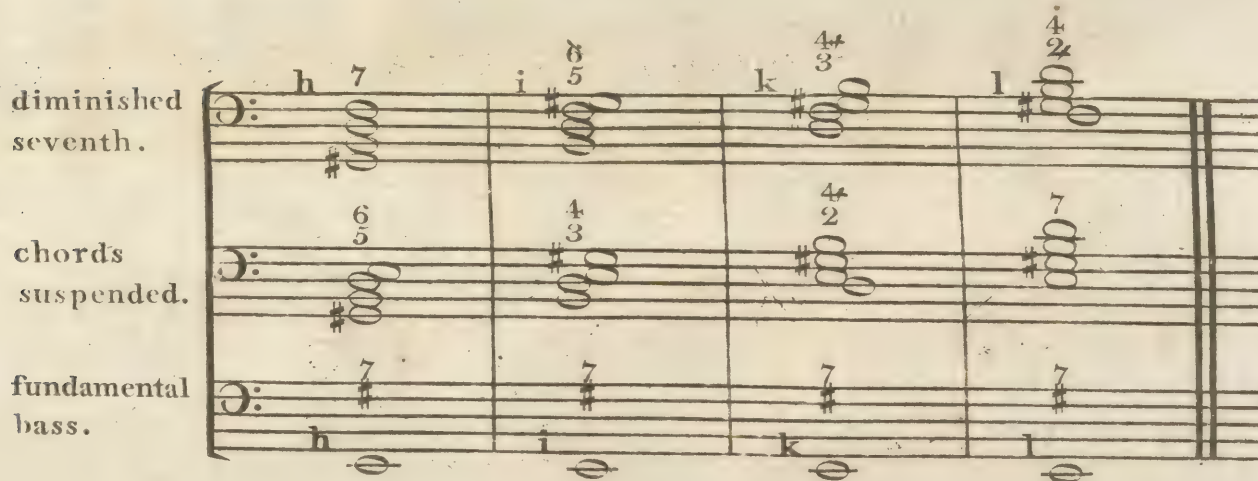
its
fundamental
Bass.

The diminished seventh at m, suspends the fundamental bass, which is shewn in the upper part of the chord at n, and reduced to its proper situation in the lower part or bass of the chord at o. Thus the diminished seventh at m, owes all its existence to the fundamental seventh at o.

its
inversions.

(§ 5.) The chord of the diminished seventh, may also be inverted, which produces three other diminished chords: but these diminished chords are only suspensions of the inversions of the fundamental discord itself. And the inversions of the diminished seventh are always one inversion behind those of the fundamental chord.

INVERSIONS of the DIMINISHED SEVENTH.



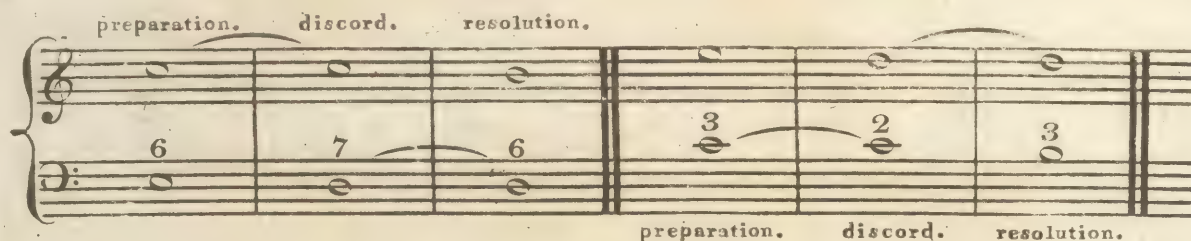
Inference.

From this example of the diminished seventh, one short conclusion may be drawn, viz: that the tone which makes the seventh, suspends always the fundamental bass. h, i, k, l. will be referred to hereafter.

REQUIRED PREPARATION and RESOLUTION of a DISCORD.

the necessity
and nature
of preparation
and resolution.

(§ 6.) The laws of harmony do not allow a discord to stand alone, but require that it shall be prepared and resolved; or in other words, that it be properly introduced, and dismissed. But to speak more particularly; by preparation it must be understood that sounds shall agree, before they disagree: and by resolution, that they shall agree, after they have disagreed.



In this example, the discord first lies in the upper part; secondly, in the bass.

The preparation of a discord in modern music, is often dispensed with; but from its resolution, it is impossible to be exempted.

CHAPTER XVII.

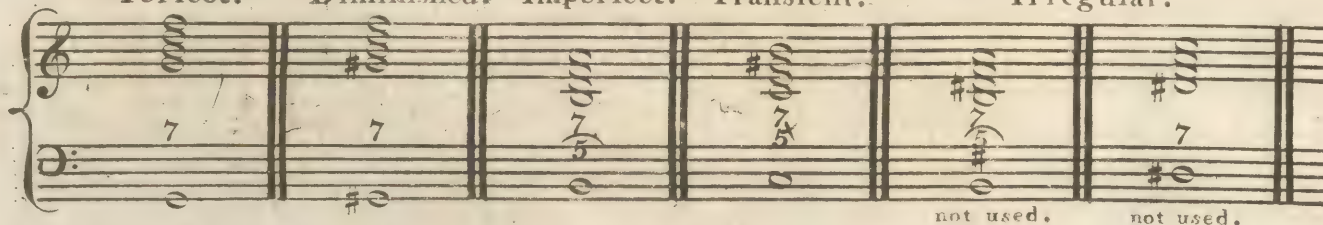
Of the CHORD of the 7.

the 7.

(§ 1.) To the 7 belongs the 5 and 3: to which may be added the 8.

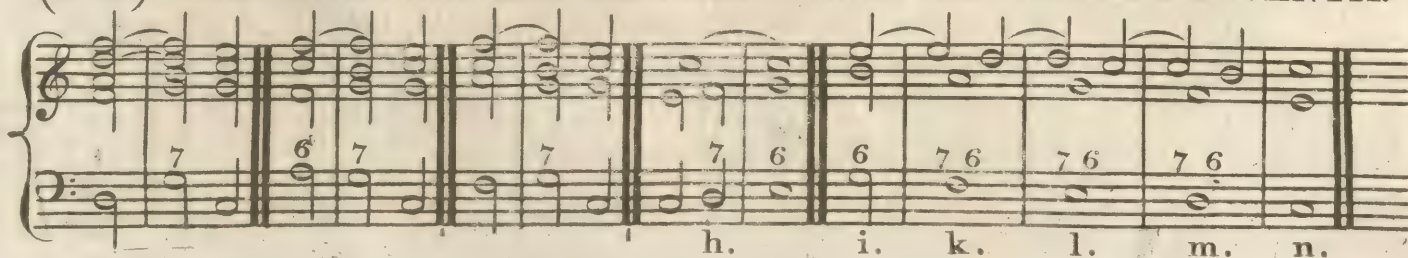
Perfect. Diminished. Imperfect. Transient. Irregular.

species.



(§ 2.) PREPARATION and RESOLUTION of the PERFECT SEVENTH.

perfect 7.



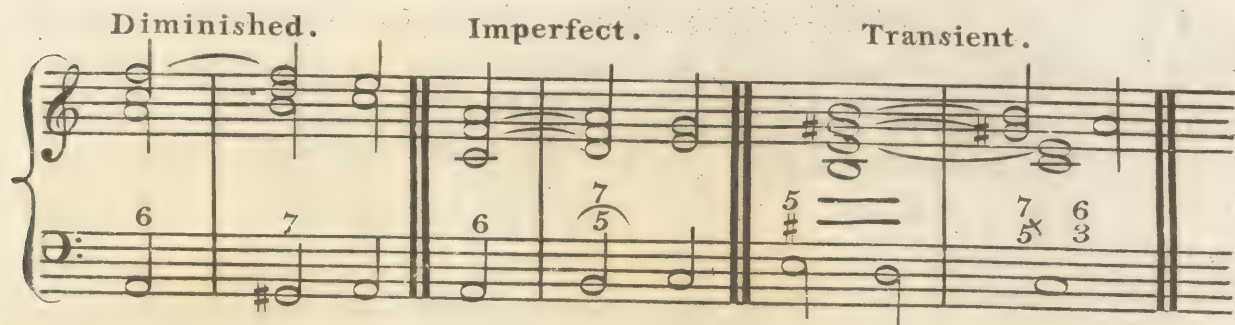
The seventh on the second of the scale, wants no resolution, when it passes immediately to the third of the scale, as at h.

When the seventh is successively prepared and resolved by the sixth, it is best in three parts, as i. k. l. m. n.

(\$3.)

PREPARATION, and RESOLUTION, of the DIMINISHED,
IMPERFECT, and TRANSIENT SEVENTH.

diminished
imperfect
& transient
seventh.



explanation.

The nature of the diminished seventh has been shewn.

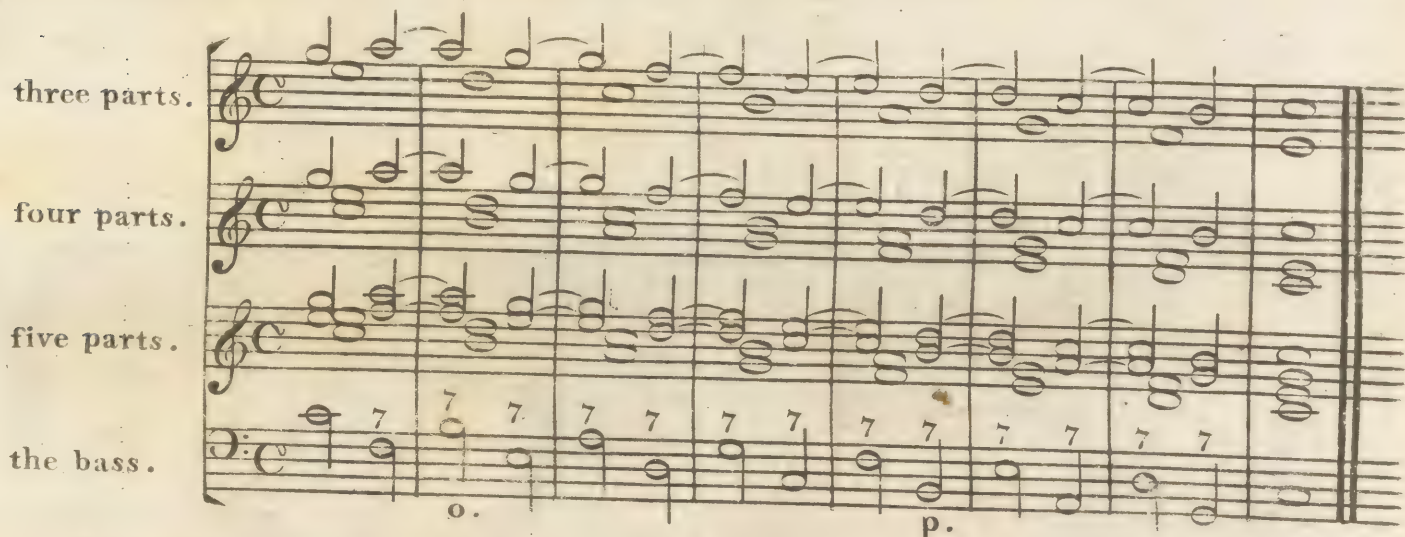
The imperfect seventh is built on the imperfect common chord, the imperfection of which lies in its fifth; and like that chord, is situated on the seventh of the major, and second of the minor scale. This chord may also be prepared by a proper seventh, as at o, p, following.

The transient seventh is likewise constructed on the transient common chord.

(\$4.)

EXERCISE of the PERFECT SEVENTH.

natural
progression
of the chord.



The above exercise may be a sufficient instance of the power of one* concord, to resolve many discords.

observation.

The irregular sevenths, like some of the irregular† concords, are not, as above, fit for use; but are nevertheless set down, as in their inversions they become chords frequently used; as will be shewn in the following chapters.

*

see chap: XI. (\$5.)

†

see chap: XIII. (\$3.) 4.

CHAPTER XVIII.

Of the CHORD of the $\frac{6}{5}$.

the 6.
5.

(§ 1.) To the $\frac{6}{5}$ belongs the 3, to which may be added the 8.

perfect. diminished. imperfect. transient. irregular.

species

7 6/5 7 6/5 7 6/5 7x 6/5 7 6/5 7 6/5

not used. used.

perfect $\frac{6}{5}$.

(§ 2.) PREPARATION, and RESOLUTION of the PERFECT 6.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a half note followed by a quarter rest, with a slur over the pair. The lower staff is in bass clef and also contains four measures. The notes are as follows:
 Measure 1: Bass clef has a whole note G₂. Treble clef has a half note D₄ and a quarter rest.
 Measure 2: Bass clef has a whole note F₂. Treble clef has a half note E₄ and a quarter rest.
 Measure 3: Bass clef has a whole note E₂. Treble clef has a half note D₄ and a quarter rest.
 Measure 4: Bass clef has a whole note D₂. Treble clef has a half note C₄ and a quarter rest.

(§ 3.) PREPARATION, and RESOLUTION, of the
DIMINISHED, TRANSIENT, and IRREGULAR 6.
diminished

diminished, transient, irregular.



diminished, transient, & irregular 6.

diminished, transient, irregular.

diminished, transient, irregular.

diminished,
transient, &
irregular. 6.
5.

(§ 4.) EXERCISE of the PERFECT $\frac{6}{5}$.

CHAPTER XIX.

Of the CHORD of the $\frac{4}{3}$.the $\frac{4}{3}$. (§ 1.) To the $\frac{4}{3}$ belongs the 6, to which may be added the 8.

perfect. diminished. imperfect. transient. irregular.

species.

 (§ 2.) PREPARATION, and RESOLUTION of the PERFECT $\frac{4}{3}$.

perfect $\frac{4}{3}$.

 (§ 3.) PREPARATION, and RESOLUTION of the DIMINISHED, TRANSIENT, and IRREGULAR $\frac{4}{3}$.

diminished. transient. irregular. irregular.

diminished, transient, & irregular $\frac{4}{3}$.

 (§ 4.) EXERCISE of the PERFECT $\frac{6}{3}$.natural
progression
of the chord.

* $\frac{7}{4/3}$ is a chord of the eleventh. see chap: 23. (§ 2, u.)

CHAPTER XX.

Of the CHORD of the $\frac{4}{2}$.

the $\frac{4}{2}$.

(§ 1.) To the $\frac{4}{2}$ belongs the 6, to which may be added the 8.

perfect. diminished. imperfect. transient. irregular.

species.

(§ 2.) PREPARATION, and RESOLUTION of the PERFECT $\frac{4}{2}$.

perfect $\frac{4}{2}$.

(§ 3.) PREPARATION, and RESOLUTION of the DIMINISHED, TRANSIENT, and IRREGULAR $\frac{4}{2}$.

diminished. transient. irregular. irregular.

diminished transient & irregular $\frac{4}{2}$.

(§ 4.) EXERCISE of the PERFECT $\frac{4}{2}$.

natural progression of the chord.

Here end all the chords immediately derived from the fundamental chord of the seventh.

Of CHORDS by SUPPOSITION.

CHAPTER XXI.

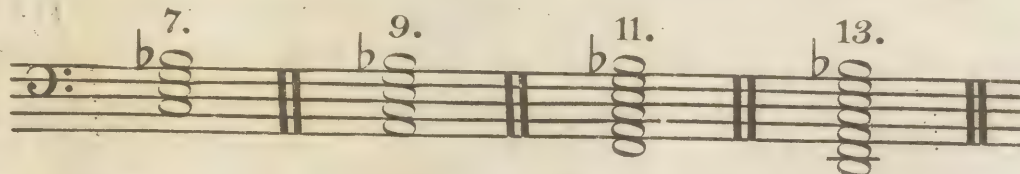
Concerning the CHORDS by SUPPOSITION.

their
names.

(§1.) The chords yet remaining for consideration, are by name, the ninth, eleventh, and thirteenth; which, extending beyond the limits of an octave, are called chords by supposition.

their usual
construction.

(§2.) These chords are usually constructed by placing, one, two, and three thirds *underneath* the chord of the seventh, thus:



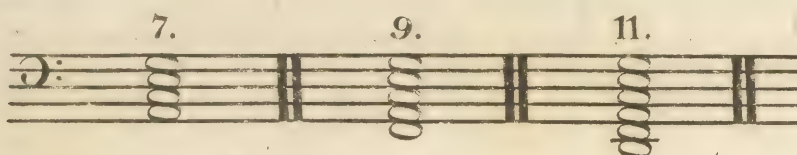
considered.

(§3.) As placing sounds *under* one chord to produce another, is inconsistent with the natural principles of sound, which can never gravitate, and also against the direct principles of harmony, which after establishing a given bass, admits of no one lower; a particular inquiry will now be made, first into the present theory, and afterwards into the more probable and natural construction of the chords in question.

These objections would not however have been considered sufficient to justify any deviation from the theory usually followed, had not the greatest authorities themselves (while they agree in principle) divided as to the particular construction of the chords in question; so that were either of their systems to be adopted, it would first be a point to decide, which were preferable, for these reasons: —

system of
Rameau.

1. RAMEAU, in his "Principles of music" places two thirds successively under the chord of the seventh, on the *sixth* part of the scale; thus:



but he goes no further: perhaps because he found the chord of the thirteenth would have taken place on the seventh of the scale. If this was his reason, it was quite sufficient.

system of
Marpurg.

2. MARPURG, and most other harmonists, place three thirds successively under the chord of the seventh, on the *fifth* part of the scale, thus:



compared.

3. Now, the first of these two general systems appears to be the best, as far as it goes; as there the ninth is major; but in the second system it is minor, which is not its real character: for, as the second part of the scale stands a whole tone from the first; so the ninth, the true representative of the second, should be also one tone from the octave of the first part of the scale.

their
disagreement.

4. To this may be added, that RAMEAU makes use of the wrong fundamental seventh, but produces a true ninth; while MARPURG, who uses the real fundamental seventh, produces an imperfect ninth.

the
consequence.

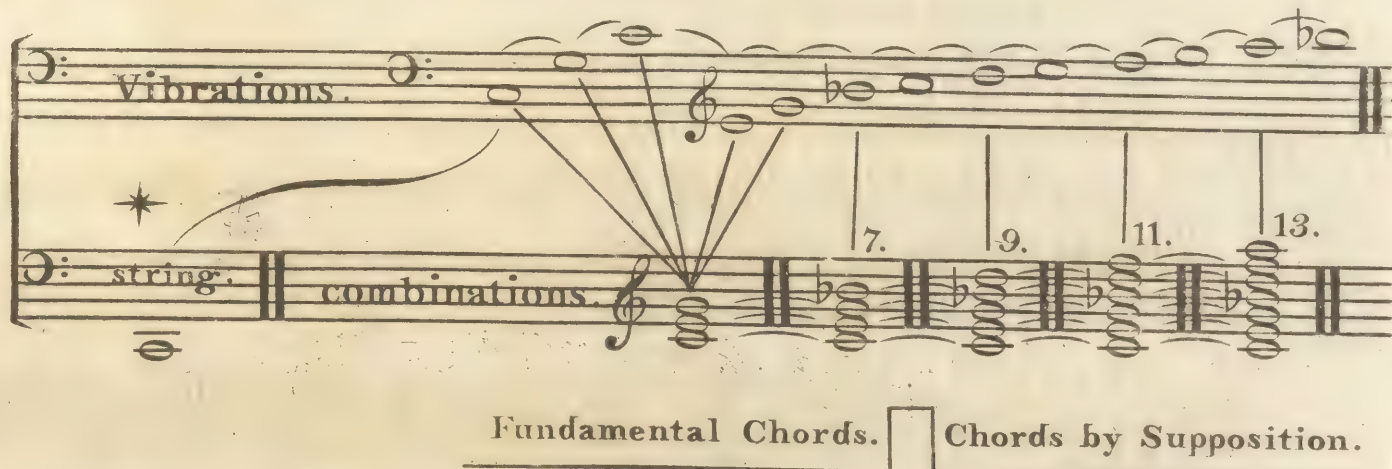
5. The consequence of the disagreement of these two celebrated authorities is, that as most harmonists follow the opinion of one, or the other, two different, and indeterminate characters are given to chords, which it were to be wished, had an unalterable, and established theory.

a new
theory.

(§ 4.) Another system is now presumed to be advanced, entirely different from either of the former, and wholly founded on the principles of

VIBRATION; or the natural succession of sounds.

the
basis.



explained.

Thus by adding the vibrations of a given sound, regularly as they arise, it directly appears, that the chords of the ninth, eleventh, and thirteenth, are naturally self-constructed; and that, by one, two, and three thirds, being successively added *over*, and not *under*, the fundamental chord of the seventh.

defended.

(§ 5.) If the seventh of each chord being flat, should be considered as an objection to this theory, it must be recollected that the flat seventh exists in nature; * and since the above order of constructing these chords is wholly founded on the analogy of nature, that very objection becomes an argument in favor of the present system.

* see chap: I. (§4.)

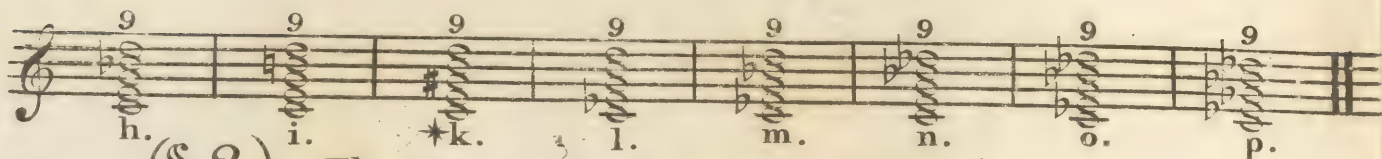
CHAPTER XXII.

Of the CHORD of the NINTH.

the 9.

(§ 1.) To the 9 belongs the 3, 5, 7.

species.



(§ 2.) The most general manner of using and figuring the chord of the ninth, is as follows:

The ninth, followed by any other figure as: 9 8. 9 7. 9 6. 9 5 or 9 3. is accompanied by the 5.

The ninth, joined to any other figure as: 9 7. 9 6. or 9 5. is accompanied by the 3.

EXAMPLE: with PREPARATION, and RESOLUTION.



(§ 3.) The FULL CHORD, at h. i. k. l. m. n. o. p. prepared and resolved.



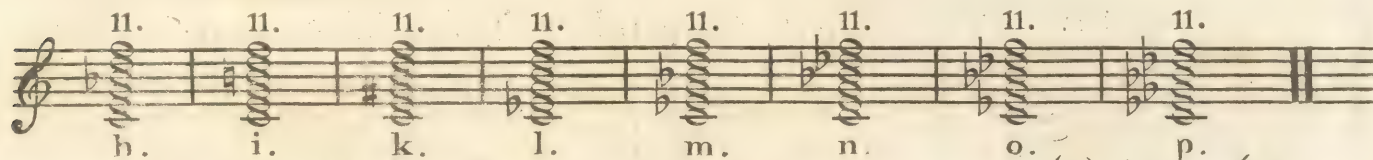
*k. this is the chord, called, the chord of the extreme sharp fifth, by Rameau, and others. see chap: XIII. (§ 6)

CHAPTER XXIII.

Of the CHORD of the ELEVENTH.

(§ 1.) The eleventh, or chord of the fourth, is figured by the $\frac{7}{4}_2$, to which belongs the 5.

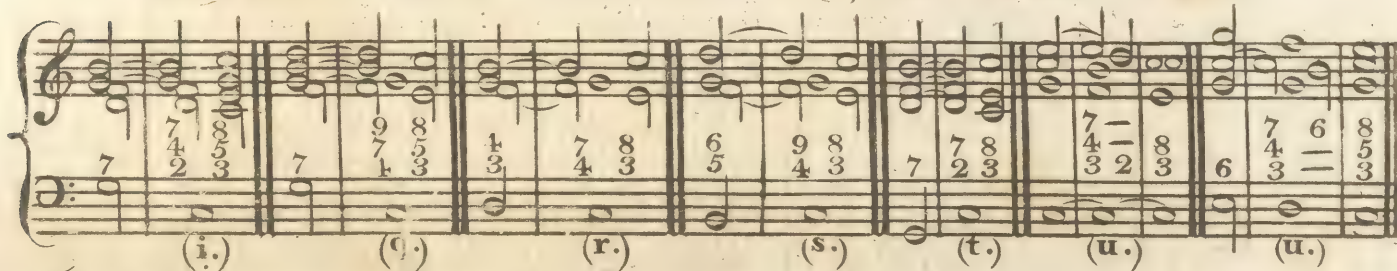
species.



(§ 2.) The chord of the eleventh, figured thus $\frac{(q)}{9}_7$ or $\frac{(s)}{9}_4$ is accompanied by the 5: figured thus $\frac{(t)}{2}$ is accompanied by the 4. figured thus $\frac{(u)}{4}_3$ is complete of itself.

EXAMPLE: with PREPARATION, and RESOLUTION.

other species.



(§ 3.) The CHORDS at h. i. k. l. m. n. o. p. prepared and resolved.

use of the chord.



remarks.

The third from the bass of the eleventh, is used in its first resolution.

The ninth from the bass of this chord, may be figured by a 9, when that interval is uppermost, as q. s. but in other cases, it is figured by a 2.

To distinguish the chord of the eleventh, when in part figured by the 9, from a chord of the 9 itself; it is only necessary to observe, that the former chord must contain a fourth, which the latter chord can never do.

CHAPTER XXIV.

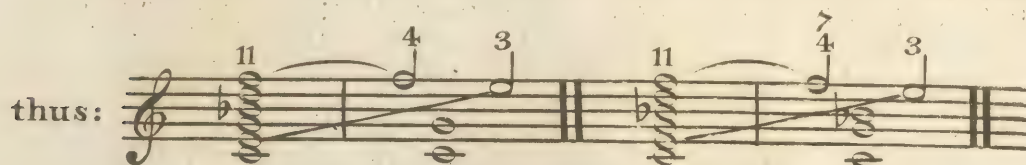
The CHORD of the ELEVENTH, continued
by the chords of the 4 3, and $\frac{7}{4} \frac{3}{3}$.

(§ 1.) To the 4 3 belongs the $\frac{8}{5}$: to the $\frac{7}{4} \frac{3}{3}$ belongs the 5.

These two chords are both taken out of the eleventh.

the 4 3.
and $\frac{7}{4} \frac{3}{3}$.

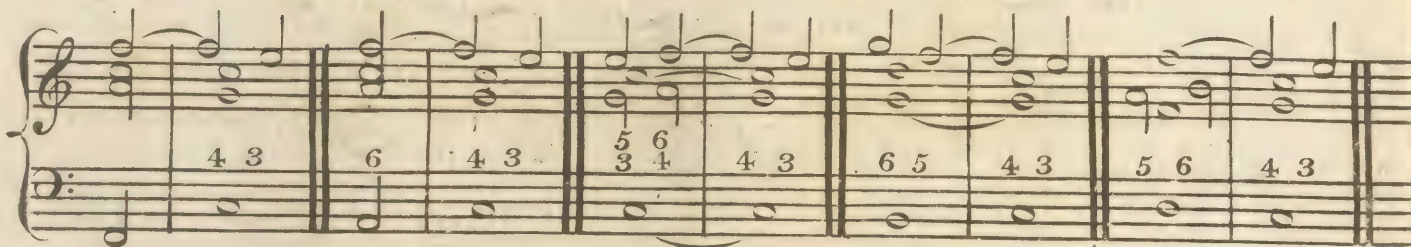
their
derivation.



(§ 2.) The CHORD of the 4 3.

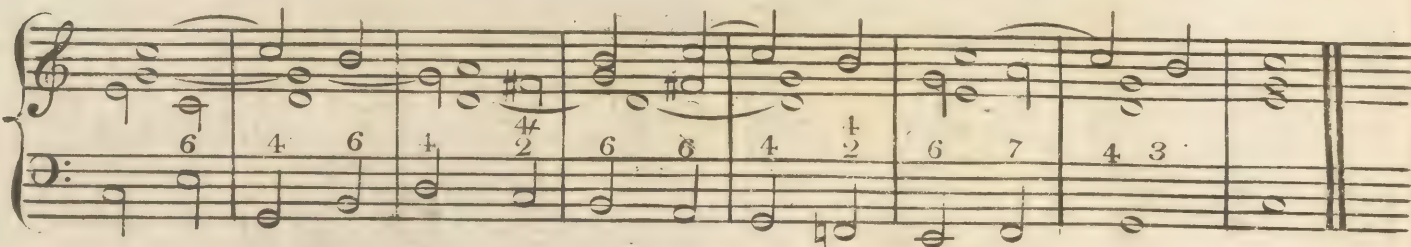
usually takes place on the same bass, thus:

the 4 3.



But the 4 may be resolved by an inversion of the 3, or may pass into another discord; in either case the 4 is accompanied by the $\frac{8}{5}$ thus:

resolutions
of the 4.

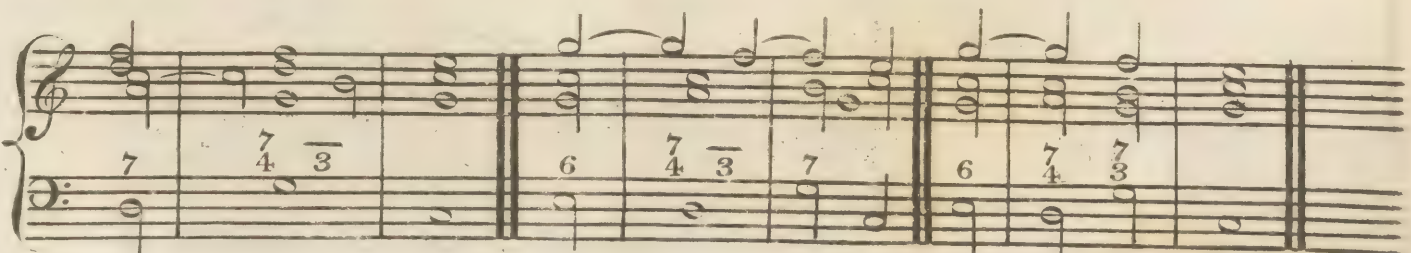


(§ 3.) The CHORD of the $\frac{7}{4} \frac{3}{3}$

the $\frac{7}{4} \frac{3}{3}$.

generally takes place also on the same bass; but the $\frac{7}{4}$ may stand alone, and be resolved into another discord; in either case the $\frac{7}{4}$ is accompanied by the 5. thus:

resolutions
of the $\frac{7}{4}$.



The 4 3 is often used in the perfect cadence; see chap: IX. (§ 2.) 1.

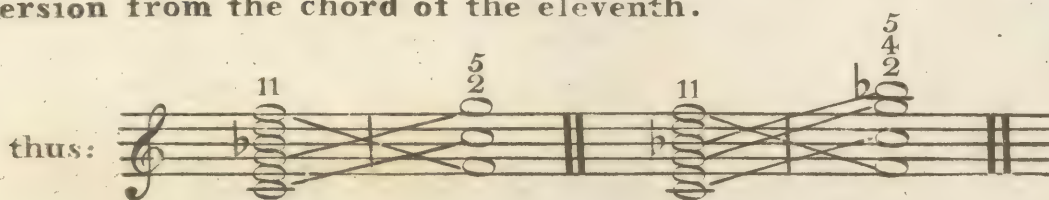
CHAPTER XXV.

The chord of the ELEVENTH, concluded,

by the chords of the $\frac{5}{2}$, and $\frac{5}{4}$.the $\frac{5}{2}$.
and $\frac{5}{4}$.

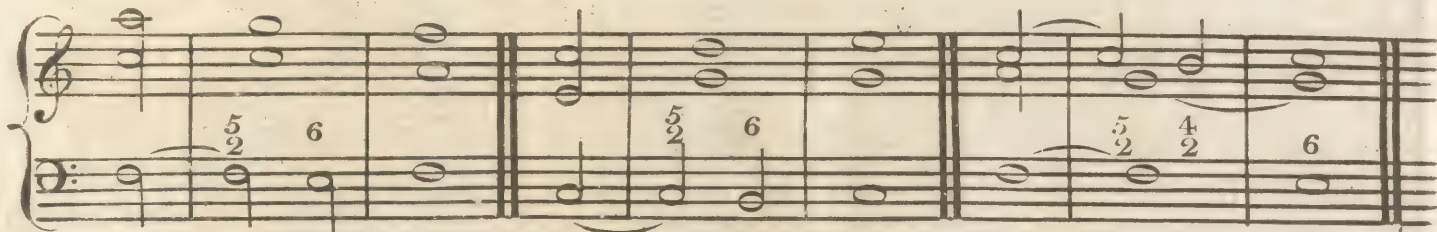
(§ 1.) These two chords are complete of themselves, and are derived, by inversion from the chord of the eleventh.

derivation.



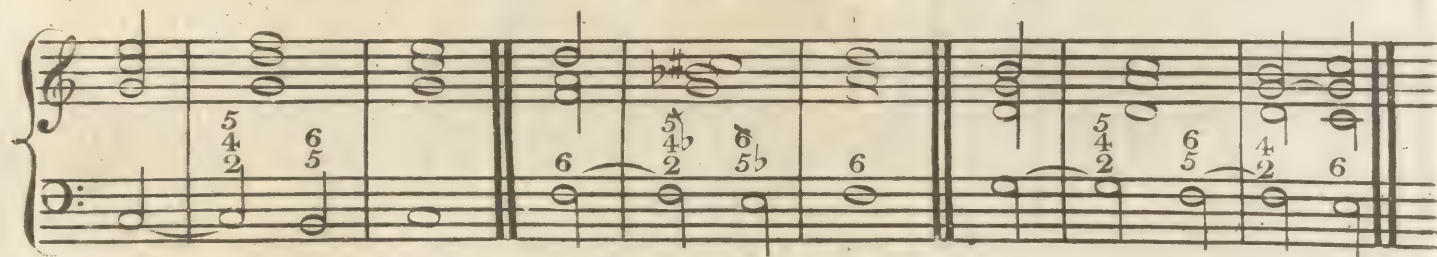
(§ 2.) The CHORD of the $\frac{5}{2}$,

is mostly succeeded by the 6; but may be followed by the chord of the $\frac{4}{2}$. thus

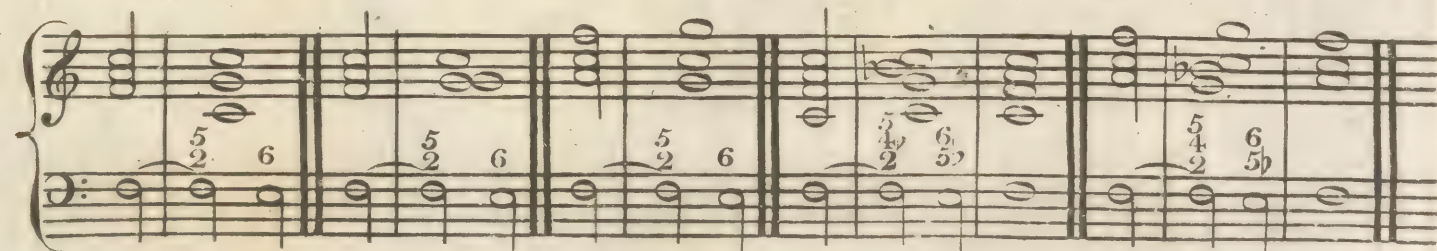
the $\frac{5}{2}$.

(§ 3.) The CHORD of the $\frac{5}{4}$,

is usually followed by the chord of the $\frac{6}{5}$.

the $\frac{5}{4}$.

(§ 4.) The 5 or 2 in either of the above chords may be doubled, thus:

the 5
and 2
doubled.

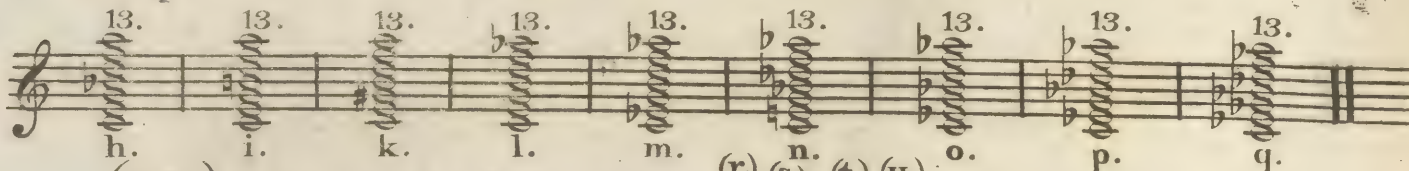
The $\frac{5}{2}$ resolving into the 6, is an inversion of the 4 3.
and the $\frac{5}{4}$ resolving into the $\frac{6}{5}$, is an inversion of the $\frac{7}{4}$ 3.

CHAPTER XXVI. Of the CHORD of the THIRTEENTH.

the $\frac{7}{6}$.
4

(§1.) The chord of the thirteenth, or discord of the $\frac{7}{6}$, is figured by the $\frac{7}{6}$, to which belongs the 2.

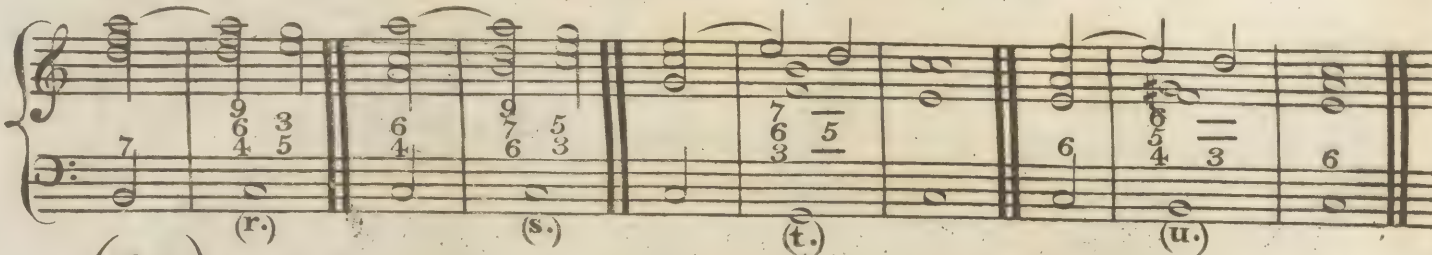
species.



(§2.) This chord figured thus $\frac{9}{6} \frac{7}{6} \frac{5}{3} \frac{4}{4}$ is complete of itself.

EXAMPLE: with PREPARATION, and RESOLUTION.

other
species.



(§3.) The chords at h. i. k. l. m. n. o. p. q. prepared and resolved.

use of
the chord.



conclusion.

(§4.) Here end all the material chords in harmony. Others certainly exist, but they are generally very extraneous, and arise from the suspension, anticipation, or transition, of the regular chords, as will be shewn.

End of Part II.

PART III.

On the Application of Harmony.

CHAPTER XXVII.

PROGRESSION of the FUNDAMENTAL BASS.

its
importance.

(§1.) The progression of the fundamental bass, is of so much consequence, that without a proper knowledge of its use, it is impossible to be either a correct harmonist, or a good composer.

For as the fundamental concord and discord are the foundation of all the derived chords, so the progression and intermixture of the latter chords, are intirely ruled, and governed, by that of the former.

its use
restricted.

(§2.) The fundamental bass, as shewn, carries either the perfect concord, or discord of the seventh; which chords may take place in any part of the scale; but in what manner they shall succeed each other, is to be determined by positive rules; and for these reasons:

reasons
assigned.

1. These rules are absolutely necessary to regulate the use of the derived chords, which are all reducible to the two fundamental chords.
2. If therefore the progression of the fundamental bass is regular, the harmony from thence arising, will be regular also.
3. But if harmony be reduced to its fundamental bass, and an irregular progression appears, it is then a proof that the harmony has been improperly used.

(§3.)

fundamental
concord.

PROGRESSIONS of the FUNDAMENTAL CONCORD.

regular pro-
gressions.

ascend a third, fourth, fifth, or sixth.

or

descend a sixth, fifth, fourth, or third.

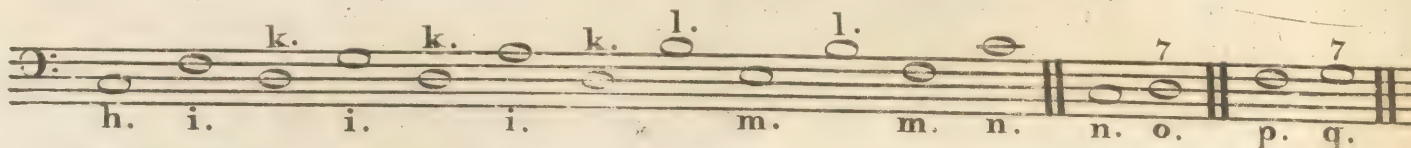
Thus to ascend a third and descend a sixth, or to ascend a fourth and descend a fifth, and so on, is precisely the same thing.

irregular
progressions.

(§ 4.) It is irregular for a bass, carrying the fundamental concord, to ascend or descend a *second*, or *seventh*; except by licence or omission, see (§ 7.)

1. But this rule does not imply that the second, or seventh of the scale, may not be used as a bass carrying the fundamental concord; on the contrary, they may at all times be used, provided they are regularly introduced and dismissed, by one of the progressions in (§3.)

how made
regular.



2. Thus the second of the scale k. k. k. and the seventh l. l. being required as fundamental basses, the progressions i. i. i. and m. m. shew how they should be introduced and dismissed; agreeable to (§3).

3. The two fundamental basses in question, meet at k.1. but the progression from one to the other is strictly fundamental.

4. The bass h. n. is both leading and conclusive, and determines the key. •

when quite
regular.

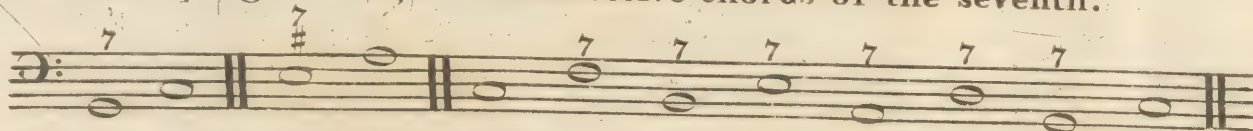
5. Lastly the bass may ascend one degree, if the second bass carries the fundamental discord; as at n, o, or p, q; but as each chord contains a fifth, the fifth in the second chord must descend on the third of the first bass, to avoid two successive fifths.

fundamental
discord.

(§5.) PROGRESSIONS of the FUNDAMENTAL DISCORD.

may either ascend a fourth, or descend a fifth, into the perfect concord; or else continue that progression, with successive chords of the seventh.

regular
progressions.



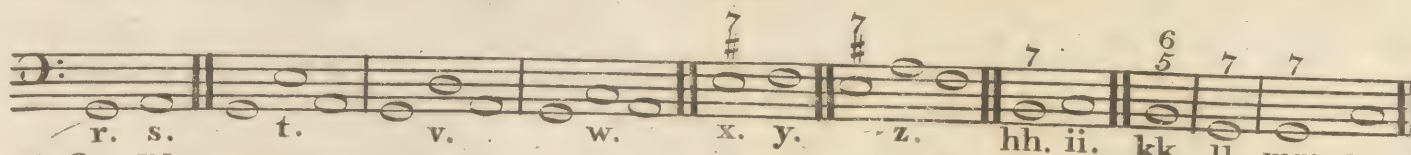
The fundamental discord in progression, must always commence and conclude with the perfect concord, or one of its inversions.

(§6.) PROGRESSIONS by LICENCE or OMISSION.

allowed
progressions.

1. If the fundamental bass, carrying the perfect concord, ascends or descends *one degree*, it is by licence; because, there is always supposed to be an omitted fundamental bass between two such chords.

their nature
explained.



2. Thus by supposing the bass at t.v. or w, to be between r.s. the progression at r.s. is allowable.

3. If the fundamental bass carrying the discord of the seventh, ascends *one* degree into the perfect concord, as at x.y. the bass at z. which resolves the preceding chord, must be supposed, tho' omitted.

4. The progressions r.s. and x.y. are often used; particularly in the interrupted $\dagger$ cadence.

* see chap: X. (\$1.) k. † see chap: IX. (\$4.)

apparent
progression.

5. The fundamental discord, on the seventh of the major scale, is permitted to ascend one degree into the perfect concord, as at hh, ii; since the seventh at hh, must not be treated as a real seventh, but as an apparent or diminished seventh, which suspends^{*} its own fundamental bass.

positive
progression.

Therefore the seventh at hh, is considered as a suspension of the $\frac{6}{5}$ at kk; the fundamental bass of which, is that at ll. Consequently the progression at hh, ii, is nothing more than that, at mm. nn.

CHAPTER XXVIII.

NATURAL HARMONY of the SCALE.

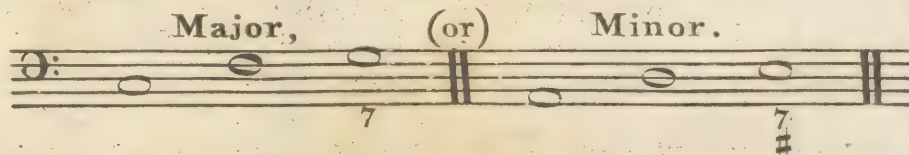
definition.

(§1.) Each part of the diatonic scale, taken as a bass, has some particular chord naturally belonging to that bass; which constitutes the natural harmony of the scale. For no sooner is any bass determined, than its natural chord, according to this scale, presents itself to the imagination: and upon this principle, any determined melody, also implies its own bass.

Any deviation from the natural harmony of the scale, is regulated by the progressions of the fundamental bass.

three funda-
mental parts
of the scale.

(§2.) Three parts of the scale are naturally fundamental, viz: the key, the sub-dominant, and the dominant.



The dominant may carry the perfect concord, or discord of the seventh, according to circumstances.

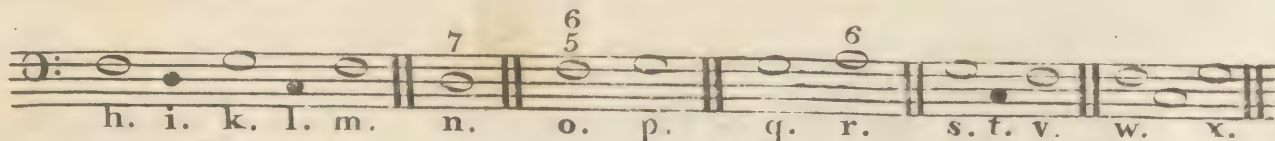
Of the above three fundamental parts of the scale, the chords of all the others, with some few exceptions, are inversions.

progressions
of the dominant,
and sub-dominant.

(§3.) Before entering fully on the natural harmony of the scale, the following particulars relating to the progressions of its fourth and fifth, require explanation:

each carrying
the perfect
concord.

1. Although the fourth is a fundamental part of the scale, yet it cannot properly ascend to, or descend from the fifth, by the perfect concord; that not being a fundamental progression. If then the fourth ascends to the fifth by the perfect concord, as at h. k. or descends from it, as at k. m. it must be by licence,† or a supposition, that the notes i. l. are omitted fundamental basses.



* see chap: XVI. (§4.) & seq:

† see chap: XXVII. (§7.)

the sub-dominant carrying the $\frac{6}{5}$, the dominant, the perfect concord.

when the sub-dominant must be admitted as fundamental.

when the sub-dominant is regularly fundamental.

natural harmony of the major and minor scales.

2. Therefore in order to make a proper progression from the sub-dominant to the dominant, a *fourth* fundamental bass is called into the natural harmony, viz: the discord of the seventh on the second part of the scale, as at n. This discord gives the $\frac{6}{5}$ (or its first inversion) to the fourth of the scale at o, and consequently produces a regular progression between the fourth and fifth at o.p.

3. Yet when, according to the received progression of the natural harmony of the scale, the fifth with the perfect concord ascends to the sixth, with the chord of the 6, as at q. r. then the fourth of the scale at v, becomes positively fundamental of the chord, at r. Therefore the progression s. v. which is fundamental of q. r. must be admitted; but this as before observed, can only be under the supposition of the intermediate bass, at t.

4. The introduction of a fourth fundamental bass must be considered as temporary, so far as it relates to the natural harmony of the scale; for when the fourth and fifth parts of the scale do not succeed each other, as at w. x. the fourth may be regularly used as a fundamental bass.

(§ 4.) Here follow the usual construction of the natural harmony of the major and minor scales, with the fundamental bass of each chord; the whole of which will be better understood by keeping in mind the above observations.

NATURAL HARMONY of the MAJOR SCALE.

major.

SCALE. $\frac{4}{3}$ 6 $\frac{6}{5}$ 6 $\frac{6}{5}$ 6 $\frac{4}{3}$ $\frac{4}{2}$ 6 $\frac{4}{3}$

Fundamental Bass. ascending: 7 7 7 7 7 7 7 descending: 7 7 7 7

w. x. y. z.

NATURAL HARMONY of the MINOR SCALE.

minor.

SCALE. $\frac{6}{4}$ 6 $\frac{6}{5}$ # 6 $\frac{6}{5}$ 6 $\frac{6}{4}$ # $\frac{4}{2}$ 6 $\frac{6}{4}$

Fundamental Bass. ascending: # 7 # # 7 7 descending: 7 7 7 7

w. x. y. z.

remarks.

1. In the progression of either scale descending, the fundamental bass at w. x. leads out of the original key, but which is returned to by the bass y. z.

2. The natural harmony of the major and minor scales, ascending, is precisely the same; but in descending, their harmonies differ, and the fourth of the scale, as a fundamental bass, is wholly set aside.

tables of
natural
harmony.

(§5.) To give a general idea of the natural harmony of any key whatever, is the purport of the following

TABLES.

MAJOR.

SCALE.	ascending.	descending.
8.	Chord.	
7.	$\frac{6}{5}$	6
6.	6	$\frac{6}{4}$ $\frac{3}{3}$
5.	Chord.	
4.	$\frac{6}{5}$	$\frac{4}{2}$
3.	6	
2.	$\frac{4}{3}$	
1.	Chord.	
Natural harmony of major keys.		

MINOR.

SCALE.	ascending.	descending.
8.	Chord.	
7.	$\sharp \frac{6}{5}$	$\natural 6$
6.	$\sharp 6$	$\natural \frac{6}{4}$ $\frac{3}{3}$
5.	$\frac{5}{4}$	
4.	$\frac{6}{5}$	$\frac{4}{2}$
3.	6	
2.	$\frac{6}{4}$ $\frac{3}{3}$	
1.	Chord.	
Natural harmony of minor keys.		

adapted to
any given
major or
minor key.

the use of
the tables.
explained.

1. The first column in either table, contains the eight parts of the musical scale.
2. The second column denotes what chords are to be applied to the respective parts of the first column in ascending.
3. The third column shews what chords are used in descending.
4. The blanks in the third column are to be filled up, with the same chord as in ascending.
5. The word chord, signifies the perfect concord, and is so expressed by way of distinction.
6. The sharps against the sixth and seventh of the minor scale, signify that those parts must be raised in ascending; and the naturals denote that the sharps shall be taken off, and those parts reduced to their original state, in descending.

prevalence
of natural
harmony.

(§6.) The natural harmony of the scale is of so much consequence, that, its proportionate use (compared with that of other chords) must always prevail throughout any composition.

deviation
from natural
harmony.

(§7.) The deviations from the natural harmony of the scale take place by fundamental progressions, or their inversions; by chords by supposition; or by the suspension, anticipation, or transition of chords in general.

CHAPTER XXIX.

OF SUSPENSION, ANTICIPATION, and TRANSITION.

(§1.) OF SUSPENSION.

how
occasioned.

1. A chord is suspended, when one or more parts of a preceding chord are introduced on the bass of one succeeding.

where used.

2. Suspensions take place on the accented part of a bar, and are resolved on the unaccented part of the same.

CHORDS by SUSPENSION.

partial suspension. intire suspension. 6. 6. 7. 6. 4. 4.

The musical notation consists of two staves. The first two measures show partial and intire suspension in the upper parts. The following six measures show various chord suspensions (6., 6., 7., 6., 4., 4.) with numerical figures below the notes.

suspensions
in the bass.

3. In the above instances, the suspensions were in the upper parts only, but here follow examples of suspensions in the bass.

5. 6. 6. 7. 6. 4. 4.

The musical notation consists of two staves. The first two measures show partial and intire suspension in the upper parts. The following six measures show various chord suspensions (5., 6., 6., 7., 6., 4., 4.) with numerical figures below the notes.

(§2.) OF ANTICIPATION.

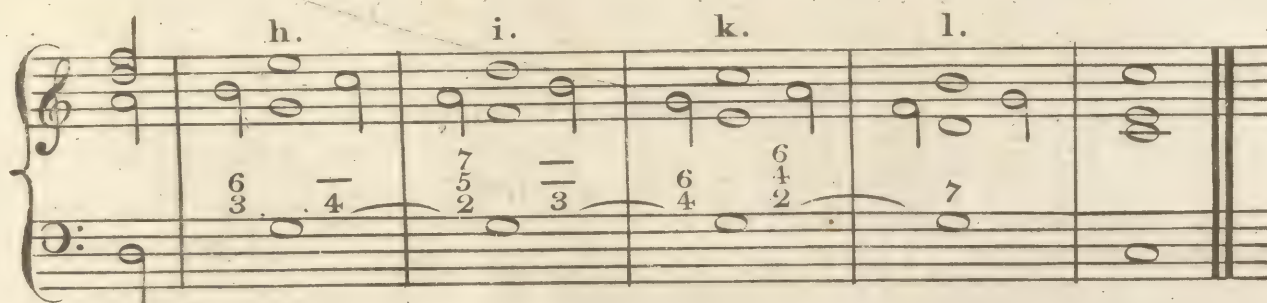
how
occasionally.

where used.

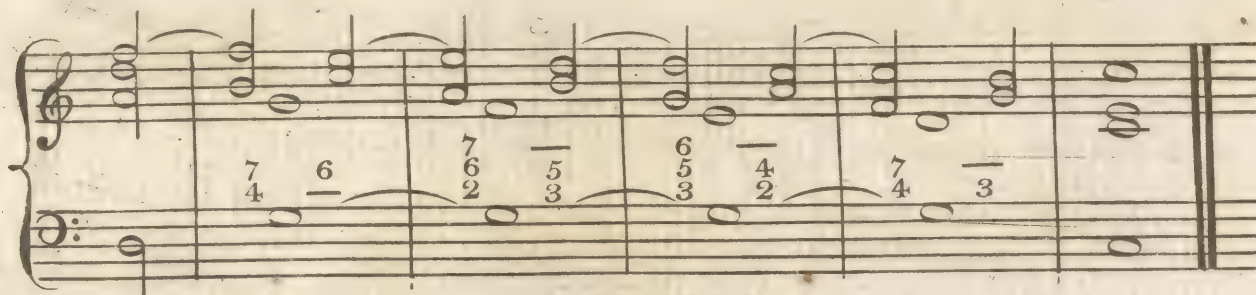
1. A chord is anticipated, when one or more parts of a succeeding chord, are introduced on the bass of the one preceding.

2. Anticipations take place on the accented part of a bar, and their resolutions on the unaccented part of the same.

CHORDS by ANTICIPATION.

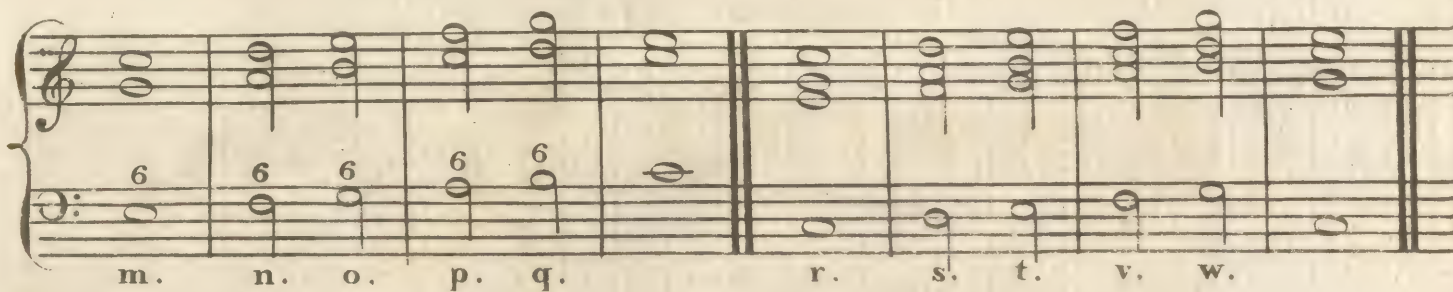


3. Had not the second chord on each bass been anticipated by the notes at h.i.k.l, the above progression would have ran thus:



successive
sixths.

4. A succession of sixths in gradual progression, can only be admitted on the principle of anticipation.



5. For if the sixths at m. n. o. p. q. were reduced to their fundamental bass, as at r. s. t. v. w, the disallowed fundamental progression immediately appears.

their imagi-
nary theory.

6. Therefore the principle of sixths in progression is this; that every sixth is a supposed anticipation of the next which would properly follow, if an intervening fundamental chord took place.



their real
theory.

7. Thus the above progression m. n. o. p. q. really means the one at x. y. z. hh. ii. the proper fundamental bass of which, is, not that at r. s. t. v. w. but that at kk. ll. mm. nn. oo. pp. qq. rr. ss. tt.

(§3.) OF TRANSITION.

how
occasioned.

1. If in passing from any chord to another, one or more intermediate notes are introduced, which do not belong to the fundamental harmony, such introduced notes are called transitions.

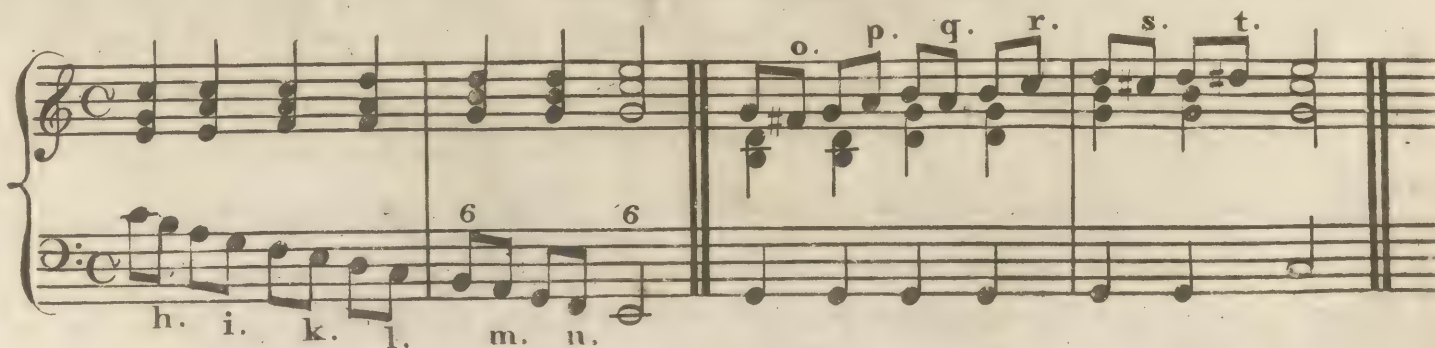
2. Transition is either unaccented, or accented.

3. UNACCENTED TRANSITION.

where unac-
cented transi-
tion is used.

takes place on the unaccented part of the bar or bass to which it belongs.

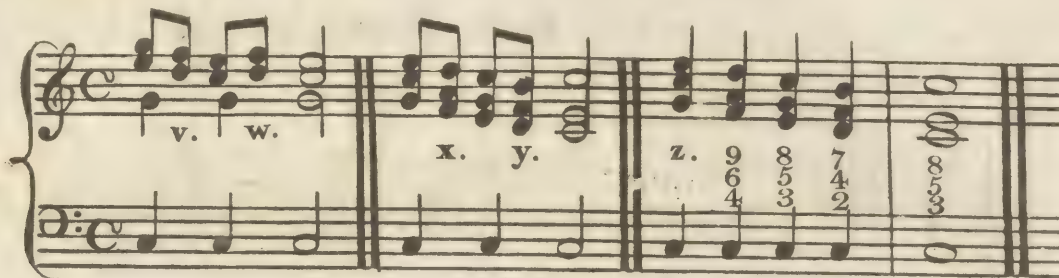
simple
transition.



The unaccented transient notes are those at h. i. k. l. m. n. o. p. q. r. s. t.

double
transitions.

4. More than one, and even all the upper parts of a chord may be transient, as at v. w. and x: y.



5. If all the chords in the example x. y. are lengthened as at z. then the chords themselves become transient.

6. ACCENTED TRANSITION.

where accent.
ed transition
is used.

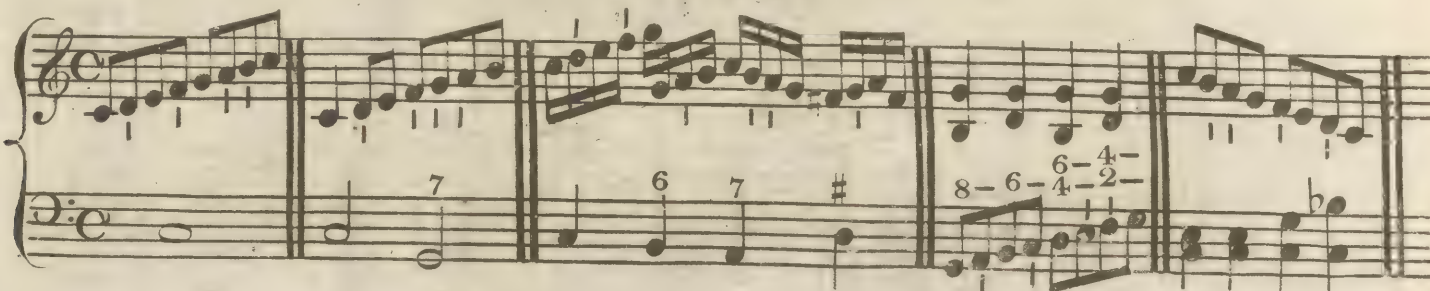
takes place on the accented part of the bar or bass to which it belongs; and differs from suspension in not being prepared.



7. The single accented transitions, are those at h. i. k. l. The double accented transitions, those at m. n. o. p. And the transient chords, those at q. r.

conclusions.

8. From what has been said of unaccented, and accented transitions; it must be obvious, in such a progression as this,



that, the notes marked thus | are transient; and those marked thus || or thus ||| are mixtures of unaccented, and accented transitions.

9. Unaccented transitions have the pre-eminence over those which are accented, because the former are most natural, and most frequently used in composition.

CHAPTER XXX.

*Of Modulation.*general
definition.

(§1.) MODULATION is the art of changing the key; and is either natural, or abrupt.

1. Natural modulation, is that which takes place between any key and another directly related to it.

2. Abrupt modulation, is a sudden change from one key to another not directly related to it.

of Natural Modulation.

principles.

(§2.) The leading principles of natural modulation, may be comprehended under the following heads:

1. A composition should finish in the same key in which it ^{*}commences: and if it consists of two or more independent [†]movements, each should do the same.

2. A composition may nevertheless commence in one mode, and end in another: that is, it may commence in a minor key, and conclude in the major [‡] of the same name; or vice versa: but this however, should be considered as a licence, not to be taken without some evident reason.

3. In a short composition, modulation is not insisted on, nor even necessary: but then it is proper that the matter be sufficiently interesting, to prevent the encroachments of monotony.

^{*} This rule sometimes finds a few exceptions, particularly in ecclesiastical compositions, which do not always end on the key note. Such terminations are however the remains of some ancient modes, and are most probably now only used in order to give composition an air of antiquity: as a very modern and recent instance, see the Glee of "where weeping yews" composed by Francis Ireland, in the year 1773. which piece commences in G minor, and concludes on its dominant, with the major third.

[†] But when the respective movements are dependant, then each at its conclusion may step out of the original key, in order to prepare for, and give effect to that succeeding; as an instance see the "Overture in Esther."

[‡] "Corellis eighth Concerto" begins in G minor and ends in G major: the reason of this must be evident, from the nature of that sublime composition.

INTO WHAT KEYS, ANY ONE GIVEN, MAY MODULATE.

where a key
may modulate.

(§3.) Every key, has five others related to it, and into either of which it may modulate: thus

any major key, can
modulate into the
any minor key, can
modulate into the

major modulations.					
2	3	4	5	6.	
	3	4	5	6	7.
minor modulations.					

part of its scale.

where a
key may not
modulate.

N.B. The major key cannot modulate into its seventh, or the minor key into its second, as each contains an imperfect, or false fifth.

BY WHAT MEANS THE MODULATION MAY BE PERFORMED.

three methods
of performing
natural modu-
lation.

(§4.) The modulation of any given key, into either of the five keys related to it, may be performed by three different means: by the discord of the seventh; by the perfect concord; or by the chord of the diminished seventh.

1. MODULATION by the SEVENTH, and its INVERSIONS.

first
method.

This modulation may be performed either by the chord of the seventh on the dominant of the new key, as at h following; or by either of its inversions, as at i, k, l. This gives, in all, four different ways of modulating. When the modulation takes place by the chord of the $\frac{4}{2}$ as at l, the resolution of that chord must be on the third of the new key, with the chord of the sixth, as the small note at m will shew.

MAJOR KEYS. MINOR KEYS.

given key major.

1. h. i. k. l. m. n. o. p. q.

5. 4. 6. 3. 2.

The five relative modulations of the given key at 1.

given key minor.

1. h. i. k. l. m. n. o. p. q.

5. 4. 6. 3. 2.

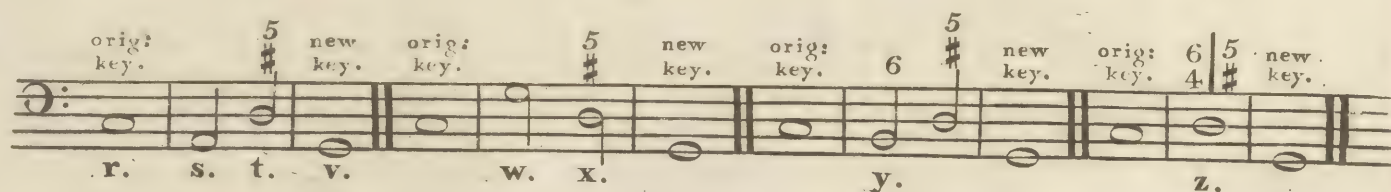
MINOR KEYS. MAJOR KEYS.

NB. Although the seventh only is marked over the keys at n. o. p. q. it must nevertheless be understood that the modulations into these keys may also be performed by either of the inversions of that chord; in the same manner as at h. i. k. l.

2. MODULATION by the PERFECT CONCORD.

second
method.

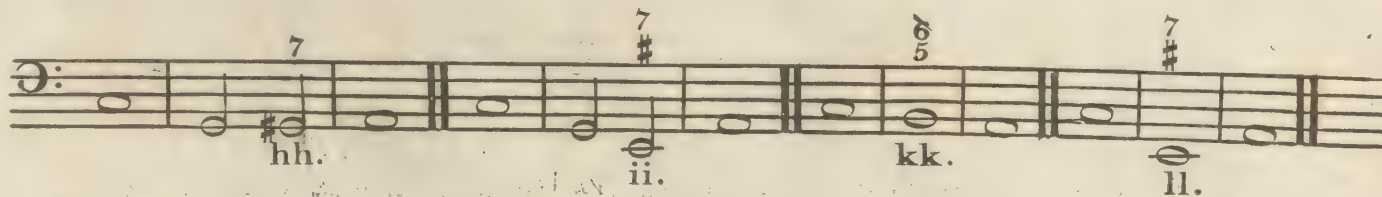
When the dominant (t) of the new key (v) is not immediately preceded by the original key (r) but by any other note (as at s) then the dominant (t) may carry the perfect concord: or the dominant of the new key (x) may be preceded by the new key note itself (as at w) or by either of its two inverted chords (as at y or z.)



3. MODULATION by the DIMINISHED SEVENTH.

third
method.

Modulation into minor keys, may take place by the chord of the diminished seventh (as at hh) or by one of its inversions (at kk) which indeed is almost the same thing, as performing the modulation by the real seventh: for as the diminished seventh is a suspension of its own fundamental bass *, so the fundamental bass of hh and kk, is that at ii and ll.



Having shewn, by what means modulation may be performed, it will be now requisite to shew, by what rules it is regulated, and how far it may be carried.

* see chap: XVI. (§ 4.) & seq:

ORDER of MODULATING.

a given major
or minor key
supposed.

primary
major
modulation.

primary
minor
modulation.

secondary
major
modulations.

secondary
minor
modulations.

the rule of
secondary
modulations
not absolute.

extent,
treatment,
and use, of
extraneous
modulations:
and of their
return to the
original key.

(§5.) The order of modulating from one established key to another, more or less related to it, may be comprehended under the following general heads:

1. The first modulation of a major key, is into its fifth ^{*} or dominant; this tone being, (in the scale) next in influence to the key.

2. The first modulation of a minor key, is into its third [†] major; this brings the minor key back to the major key on which it is established.

3. The secondary modulations of a major key, depend much more on will, than on rule; but before the return of the original key, the fourth major, and sixth minor, are generally introduced.

4. The secondary modulations of a minor key, also depend more on will, than on obligation; but its nearest relative keys are always to be preferred.

5. In secondary modulations, much depends on what is to be expressed in a composition; especially in vocal music. However secondary modulations may be considered as episodical; therefore if the composition is very short, they need not be introduced at all.

6. Few pieces of extent confine themselves to relative modulations alone; but go into others apparently extraneous and foreign to the original key. This happens, when one of the relative keys is considered as principal; by which a second order of keys arise, collaterally relative to the primary key: or when the modulation is still carried further; then by regarding one of these collateral keys as principal, a third order of keys present themselves. But such extraneous modulations ought to be admitted with great caution, on account of their extreme distance from the original key, which if once lost sight of, can only be regained, in the following manner: by modulating to one of its relative keys; or by the means of an enharmonic change, or abrupt modulation. Extraneous modulations may however be used with great effect; of this the works of Haydn, Mozart, and other masters of the art, contain many fine instances.

^{*} However it is not uncommon to find this rule often disregarded, particularly in short pathetic pieces, or songs.

[†] If this rule disagrees with that in the order of minor modulations in (§5) at m. it may be thus reconciled: that rule is law, but this is custom; that rule is seldom abided by, but this is almost universal, especially in modern compositions in the minor key.

What PORTION of a COMPOSITION should be OCCUPIED by MODULATION.

duration of
modulation,
as it relates
to the prin-
cipal key.

(§6.) According to the above order of modulating, each key must occupy more or less portion of a composition. But what these portions are, has never been decidedly determined. Therefore the following are only given as outlines, to direct the modulator to, and from the original key.

1. The original key should always occupy the greater part of a composition.
2. The first key modulated into; the next portion of the composition.
3. The secondary relative modulations should occupy less time than the first modulation; but more or less comparative portions of time; according to their nearness, or distance from the original key.
4. Extraneous modulations should occupy less of the composition than any of the relative keys.
5. The original key should always be kept in view, and on its last return, should occupy a proper portion of time.

(§7.) Some general REMARKS to assist the foregoing.

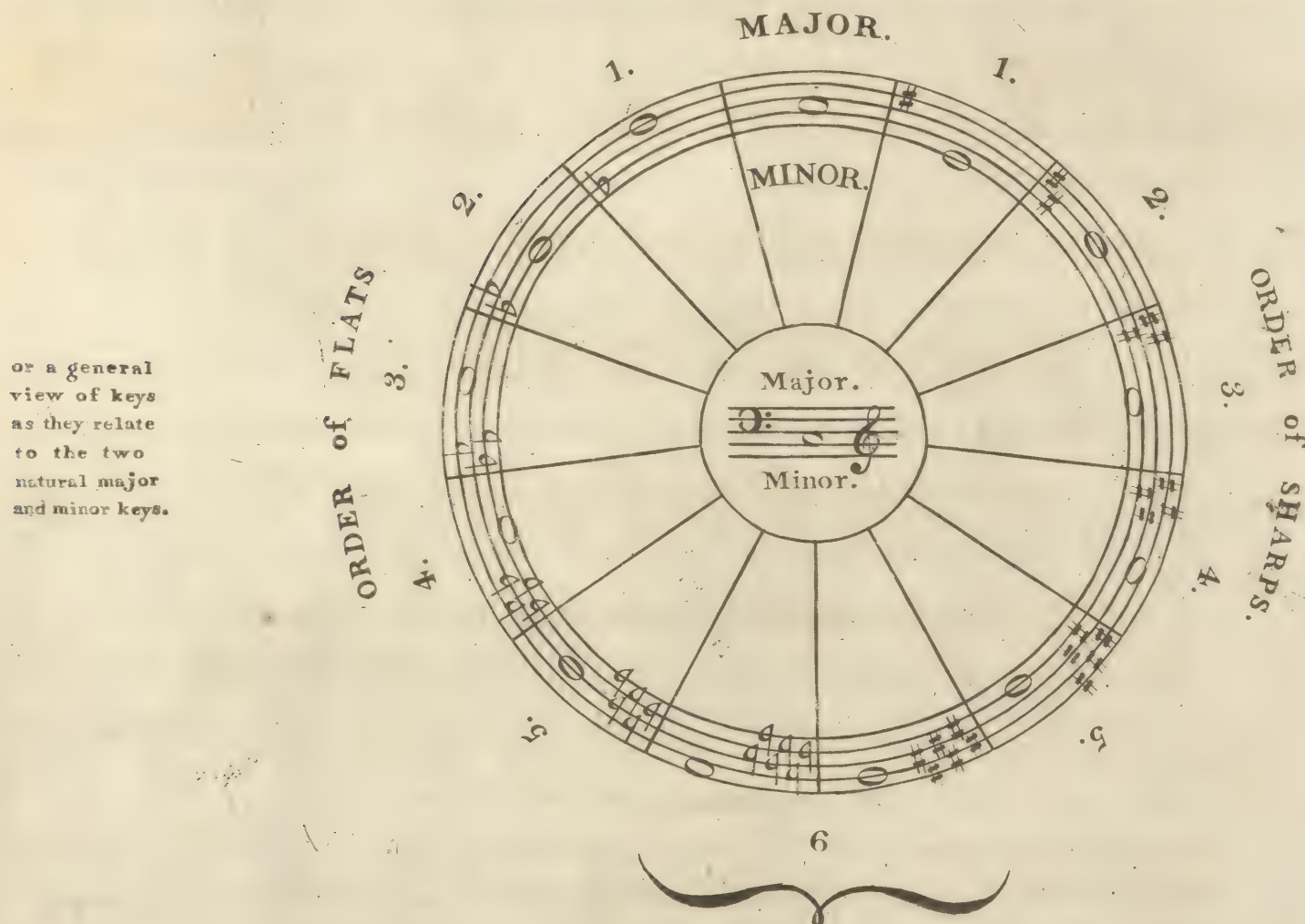
auxiliary
remarks.

1. As every key is naturally related to five others, so each of these relative keys can only be considered as one degree or remove from the original: consequently, keys which are not relative, must be extraneous.
2. As the relative minor, of every major key is on the sixth tone above, and not that of the same name; consequently, major and minor keys of the same name, are not relative, but extraneous.
3. Therefore if any major key changes immediately to the minor of the same name, or vice versa, the modulation is not natural, but abrupt; as will be shewn.

intent
of the
circle.

(§8.) To point out at one view, the different degrees of affinity that one key bears to another, is the object of the following

CIRCLE of KEYS.



or a general
view of keys
as they relate
to the two
natural major
and minor keys.

Use of the CIRCLE explained.

directions

1. Every note in the circle is a key, and every key is supposed to carry two names; one for the major, the other for the minor.

2. To find the major keys, read all the notes in the bass clef; and to find their relative minor keys, read the same notes as in the treble; but the flats and sharps read always as in the bass clef. For instance, the key without flats or sharps at the top (as explained in the centre of the circle) is that of C major and A minor. That on its left is F major and D minor, having B flat; and that on its right is G major and E minor, having F sharp.

3. The keys on either side any one given, shew those which are relative.

4. The key with six sharps, and that with six flats, being on keyed instruments the same in sound, may only be considered as the same key.

5. The figures round the circle shew the distance of the keys, against which they are set, from the natural keys in the centre of the circle.

Of Abrupt Modulation.

definition.

three methods

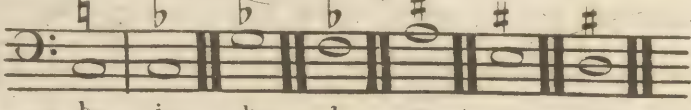
(§ 9.) Abrupt modulation is a sudden change from one key to another not immediately related. This modulation may take place, either by changing the mode; by omission; or by an enharmonic change.

1. By CHANGING the MODE.

first method.

(§ 10.) If any of the major keys contained in the relative modulations of a given key, are changed into minor, or the minor keys into major, the modulation is abrupt.

irrelative minor keys. irrelative major keys.

given key. (major)  * see the relative keys (§ 4.)

h. i. k. l. m. n. o.

abrupt modulations. ~~~~~ from the given key at h.

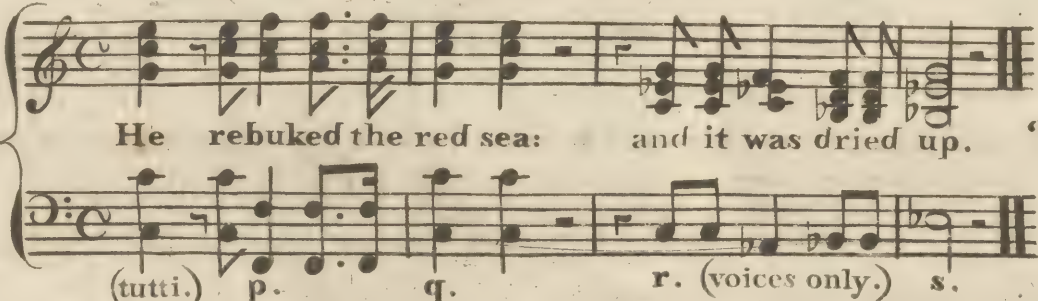
given key. (minor)  * see the relative keys (§ 4.)

h. i. k. l. m. n. o.

irrelative major keys. irrelative minor keys.

The primary or leading key at h. is supposed to precede the others at i. k. l. m. n. o. immediately; so that every step it takes is abrupt; not even excepting that from h. to i, which bears the same name.

The four first bars of the following chorus, is adduced, as a fine instance of the powerful effect of abrupt modulation.

CHORUS.  Handel.

He rebuked the red sea: and it was dried up. "Israel in Egypt."

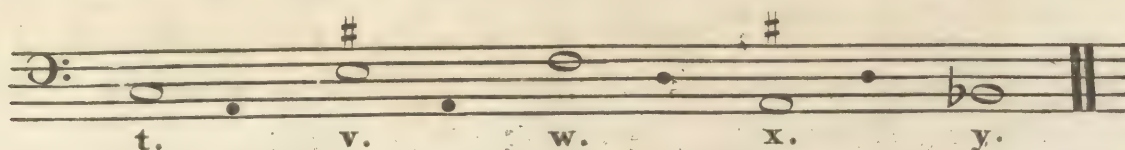
(tutti.) p. q. r. (voices only.) s.

The sudden change, so highly expressive of the language, takes place between q and r. The sentence, "he rebuked the red sea," is most forcibly given by the great cadence at p and q; and the next "it was dried up" is not less sublimely imagined, by the change of the mode between q and r, and the introduction of the key at s. Also, from the first sentence being expressed by the power of instruments and voices united, and the next sentence by voices only, an effect is produced truly impressive.

2. ABRUPT MODULATION by OMISSION.

second
method.

(§ 11.) This kind of modulation supposes some omitted chord between two others, to connect them together; for instance,



It must be evident that such modulations as those from t to v, v to w, w to x, x to y, can only be admitted by supposing the chords expressed in the small notes, to be omitted. This being the least agreeable of the abrupt modulations, is the least used.

3. BY CHANGING THE NAME OF ANY GIVEN TONE.

third
method.

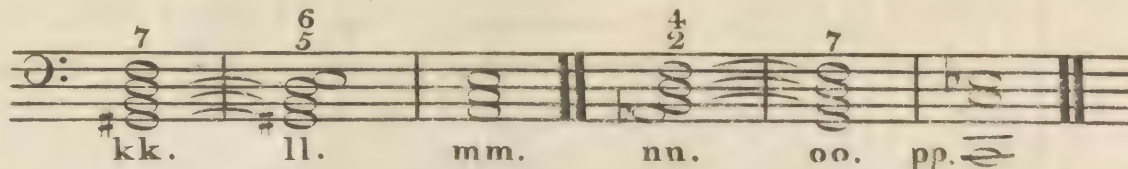
(§ 12.) This species of abrupt modulation is of the enharmonic scale; and is founded on the chord of the diminished seventh.



Thus by changing the name of the bass of the diminished seventh at z, to another bass at zz, a fourth inversion of a diminished seventh is produced: also by changing the name of the upper part of the first inversion of the diminished seventh as at hh, a diminished seventh itself is produced, at ii.

resolution of
this species
of enharmonic
modulation.

Although the chords at z, zz, or hh, ii, are the same in sound, yet they are not so in sense: for instance,



the chord at kk may either resolve into ll or mm; but that at nn must first resolve into oo, before it can pass into pp.

fundamental
bass of this
species of mo-
dulation.

Again the fundamental bass of the chord at kk, is very different from that at nn, although the same in sound; for instance

chords.

fund. bass.

fine instance
of this species
of modulation.

Abrupt modulations are much used in recitatives: here follows as an instance, part of that in the Messiah, beginning with, "thy rebuke?"

Recit:

Handel.

Here the abrupt modulation takes place by changing the minor third in the chord at qq, into a new bass note at rr.

concluding
remarks.

(§ 13.) Having now explained the nature and principles of modulation, as fully as the limits of this work would admit, it only remains to be observed, that as modulation depends more than any other branch of the art on genius and experience, this short essay is offered, rather as a guide to direct the attention, than to controul the fancy, in the exercise of that grand branch of the science.

End of Part III.

PART IV.

ANALYSIS of COMPOSITION.

CHAPTER XXXI.

INTRODUCTORY OBSERVATIONS.

design of
the whole.

(§1.) The object of the following chapters, is an endeavour to illustrate those preceding, by a short musical Analysis. But before entering on the immediate consideration of the plan proposed, it may first be requisite to make a few observations, upon musical Composition in general.

nature of
composition.

(§2.) Musical Composition, is either Vocal, Instrumental, or united. The separate or combined use of voices and Instruments must be determined by the intent and subject of the composition; on which also depends the number of its parts; but according to that number, the harmony on which it is constructed, will be more or less complete.

parts of
composition.

(§3.) A composition may be written in one, two, three, four, or a greater number of parts; but if its harmony is intended to be fully expressed, it should be written in four parts; that being the number, component of the fundamental discord and its derivatives. If a composition is written in less than four parts, the harmony cannot always be perfectly expressed; again, if it consists of four, or more parts, its harmony will be then fully expressed. This however may be better understood by distinctly considering composition, as it is affected by the number of its parts in particular, viz:

one
part.

1. Composition of One part, consists of a progression of single sounds, called Melody; but this progression ought to be so regular, that the harmony on which it is founded may be evidently implied.

two
parts.

2. In Composition of Two parts, harmony can only be partially expressed, since two parts of every discord, and one of each concord are obliged to be omitted.

three
parts.

3. In Composition of Three parts, concords may be completely expressed, as they only consist of three component parts; but one part of each discord must still be omitted.

four
parts.

4. Composition of Four parts, is admitted to be complete, as discords may be fully expressed: concords also become strengthened by the necessity of doubling one of their three component parts, in order to create a fourth.

five or
more parts.

5. Composition may also be written in five, six, seven, eight, or a still greater number of parts; but seldom more than four parts express the harmony according to the strictness of rule, all others being considered as auxiliary, and nothing more than a double of the essential parts in the unison or octave: a considerable number of parts may therefore add to the power and effect of the harmony, but cannot in any degree alter its natural property, or make it in reality consist of more than four essential parts.

doubled
parts.

(§4.) The harmony of a composition cannot always be fully expressed; it being very often necessary to double one or more of its component parts, in order to avoid two successive fifths or eighths; to make a good progression; or to give some particular effect.

essential
parts.

(§5.) In composition of any considerable number of parts, those essential to the harmony are usually expressed by the first and second Violins, Tenor, and Bass; and principally by the Voices, if both vocal and instrumental.

combination
of the various
parts of the
whole.

(§6.) By a proper disposition of the various parts of composition, however great their number, each may become as necessary to its harmony, as to its construction. This may be accomplished, by not always confining the essential parts to the voices or instruments alone, but by dividing them equally, or unequally, between both; by removing them from one part to another; by making the essential parts become subordinate, and the subordinate become essential; by so disposing, and dispersing the harmony and interest in general, that, tho' only four parts are in reality the ground work, yet by these, and many other means, which depend on genius and skill, it is that, each part becomes essential to the harmony, design, and effect of the whole.

These remarks, which have been made with the intent of giving a general idea of the harmonical construction of composition, will now be followed by a more immediate consideration of the subject.

CHAPTER XXXII.

COMPOSITION of ONE PART.

melody.

(§1.) MELODY, or composition of One part, consists of a succession of single sounds, founded on some particular harmony; * but as melody can only express One part of that harmony at a time, the others must be implied.

generally considered.

(§2.) Fine melody may however often be composed without any knowledge of the principles of harmony; as elegant language may sometimes be written, without the least acquaintance with the rules of grammar: but as in this case, the composer proceeds on no settled principle, being guided solely by genius, it must remain for others to determine on what harmony, such melody is constructed.

particularly considered.

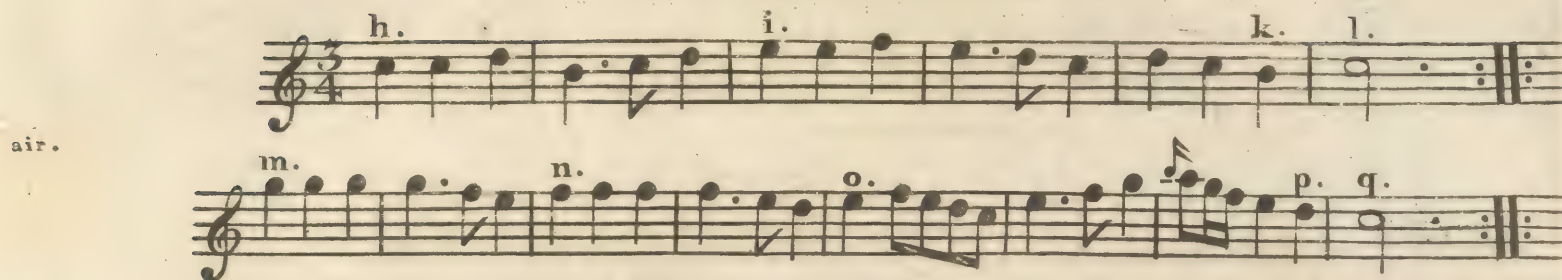
(§3.) The national air of "God save the King," would appear to have been one of those originally written as a melody, the basses† of it being now almost as various as the editions: it may therefore be reasonably concluded that the original bass has been lost, or that it never had one.

The melody of this popular air will now be analysed in order to explain the nature of its construction; and in the next chapter, will be treated as a composition in two parts, for the purpose of shewing the harmony on which it is founded.

* La Melodie. — Prise par les rapports des sons et par les regles du mode, elle a son principe dans l'harmonie; puisque c'est une analyse harmonique qui donne les degres de la gamme, les cordes du mode, et les loix de la modulation, unique elemens du chant. (Rousseau. dic. de mus. voce melodie.)

† These basses however are all nearly written on the same ground, or fundamental harmony.

"GOD SAVE the KING."



The CONSTRUCTION of the AIR.

- key. 1. This air, like most short pieces, does not modulate; but commences, continues, and concludes in the same key, which is here that of C major.
- division. 2. The air is divided into two parts; the first containing six bars, and the second, eight.
- measure. 3. The measure of the piece is unequal; the antecedent or first part of six bars, being answered by a consequent or reply of eight bars.
- cadence. 4. The melody makes two final cadences; one by the sensible note $\dagger$ and key at k, l; the other by the leading note $\ddagger$ and key at p, q. But as the sensible and leading notes are each component parts of the perfect chord on the dominant (the real cause of the cadence $\parallel$) both cadences are in principle the same.
- accent. 5. The accent of the air, is on the first note of each bar; but as the notes in general, are not very short, the third part of each bar may receive a discretionary accent. * *
- properties. 6. The principal properties of this air would appear to be as follow:
 h, decides the tone of the key;
 i, determines it to be major;
 m, completes its harmony:
 h, i, m, combined, constitute the perfect chord of the key.
 m, n, o, describe a beautiful and gradual progression.
 k, and p, are essential to the cadence, at l, q.
- To conclude, the notes h, i, m, are the three most striking features of the air; as they not only are analogous to the key, but make a greater impression on the ear, than any other part of the melody.

* see chap: XXX. (§2.) 3.

 $\dagger$ see chap: II. (§3.) 7. $\ddagger$ ibid at 2. $\parallel$ see chap: IX. (§2.) h.

* * see Introduction. (§8.) 3.

CHAPTER XXXIII.

COMPOSITION of TWO PARTS.

subject.

(§1.) The melody of the preceding chapter is here continued and treated as a composition of two parts*; by the addition of a bass, selected from those generally set to the air: the fundamental bass of the whole is also added for the purpose of proving and explaining the harmony of its construction.

"GOD SAVE THE KING."

Air
or melody.Bass
or harmony.fundamental
Bass.

The musical score consists of three staves. The top staff is the 'Air or melody' in treble clef, 3/4 time. The middle staff is the 'Bass or harmony' in bass clef, 3/4 time. The bottom staff is the 'fundamental Bass' in bass clef, 3/4 time. The melody is written in G major (one sharp). The bass and fundamental bass are written in G major. The score includes letter names (i, k, l, m, n, o, p, q, r, s, t, v, w, x, y, z) and figured bass notation (e.g., h. 6 6, 4 2, 5 3, 6 6, 4 5, 3). The fundamental bass is written in a simplified manner, showing the root of each chord.

GENERAL EXPLANATION.

bass and
harmony
of the air.

1. The melody at h commences on the key; the bass at i does the same to establish it. The progressions of the bass from o to t; y to z; M to P; T to U; and kk to ll, are all fundamental. The bass at z divides the chord of the key into six successive parts; which not only enriches the harmony, but fills up the time of the bar, and leads back to the first, and into the second parts of the air. The second part of the air commences on the dominant at H, but which the bass at I only treats as in the harmony of the key; of which the chords at K L, are inversions. The two chords at Q R are also inversions of that at P. The melody and bass at U pass on rapidly in thirds, but express the several chords explained by the fundamental bass. Though the four notes of the melody at mm, nn, oo, pp, all belong to the bass at hh, yet only the two at nn, pp, are essential to its harmony; those at mm, oo, being nothing more than passing notes or transitions†. The bass at ll divides the chord of the key into five successive parts; the first four fill up the harmony, and the fifth marks the conclusion.

fundamental
bass.

2. The progressions k, l; t, v; w, x; V, W; are allowed by the rule of omission†. As the chord at n is used in transition†, it is not considered as belonging to the fundamental bass. With these exceptions all the other progressions are regular.¶

natural
harmony.

3. The deviations from the natural harmony of the scale take place** by a fundamental progression at q; by licenced progressions at k, l; t, v; w, x; V, W; by transition at n; and by the inversion of the perfect chord of the key at x, L, S, X, and ii.

Cadences.

4. Perfect cadences†† take place between o, p; y, z; N, O; T, U; and kk, ll. Imperfect cadences‡ take place between r, s; s, t; S, T; and V, Z. Interrupted cadences‡‡, between t, v; and V, W.

* see chap: XXXI. (§3.) 2. † chap: XXIX. (§3.) 6. ‡ chap: XXVII. (§6.) 1. ¶ ibid (§3 and 5.)

** chap: XXVIII. (§7.) †† chap: IX. (§2.) ‡‡ ibid. (§3.) ¶¶ ibid. (§4.)

CHAPTER XXXIV.

COMPOSITION of THREE PARTS.

nature.

(\$1.)

In composition of three parts* one part of each discord must be omitted, but the harmony of concords is† complete.

example.

(\$2.)

The first movement of the following simple and beautiful Trio, is taken as an example of composition in three parts.

(Corelli. SONATA 11th Op: 2.)

Preludio Adagio.

Vio: 1^{mo}

Vio: 2^{do}

Basso.

Fund: Bass.

GENERAL EXPLANATION.

harmony.

1. The notes at h and M are all unaccented passing notes, or transitions: the note at q. is an accented transition. The chord of the seventh tho' not expressed in the harmony at z, l, is nevertheless understood by the progression of the fundamental bass. The bass at K may be considered as a driving note, and the real fundamental bass of the harmony that at R, S.

cadences.

2. Perfect cadences take place at l, m; r, s; N, O. Imperfect cadences at n, o; S, T. Interrupted cadences at i, k; P, Q. Suspended cadences at t, v; and L.

modulation.

3. The piece commences in E^b major; modulates into its fifth at p; into its relative minor at t; and returns to the original key at y.

* see chap: XXXI.

(\$3.) 3.

† ibid. (\$4.)

CHAPTER XXXV.

COMPOSITION in FOUR PARTS.

nature.

(§1.) Composition of four parts* is that, which, in point of harmony is most perfect; as each part of discords may be fully expressed.

example.

(§2.) The following celebrated Minuet is taken as an example to shew the construction of harmony in composition of four parts.

(MINUET in the OVERTURE to ARIADNE.) Handel.

Vio: 1^{mo}

Vio: 2^{do}

Viola.

Basso.

Fundamental
Bass.

* see chap XXXI. (§3.) 3.

GENERAL EXPLANATION.

of the parts
harmony and
construction
of the above
composition.

The above composition has parts also for two Oboes, and two Horns; but as the former run throughout in unison with the first Violin, and the latter in unison or octaves with the parts in general, it would be as improper to insert them, as to deem it a composition of more than four parts.

From what has been said of passing notes or transition, those in the above composition may be sufficiently evident without any further explanation. The chords and basses admitted by transition; and not belonging to the fundamental harmony, are those marked h. The sixth in the chord m is omitted, at k, where the eighth to the bass is doubled, to make an easy progression from i to l: many other parts of the harmony are also doubled, for the same reason.

As several basses are only in part figured, and many chords only partially expressed, the seventh of the fundamental basses at n must in consequence be implied, though the note which causes that seventh may not appear in either part of the composition.

The two sixths at o, p; may be considered as suspensions; the first of the perfect chord, the second of the seventh; which the fundamental bass at q, r, will shew.

The cadences, and modulation of the composition may be evident without explanation.

CHAPTER XXXVI.

CONCLUSION.

intent
of the
last
example.

Having traced Harmony from its source, explained its nature, pointed out its application, and treated of the science in general; this work will be concluded by an example, given as an instance of the distribution of harmony in composition on a large scale *.

From what has been already said, it is now presumed that the taste and discernment of the reader will easily discover the beauty and construction of the following masterly composition, without any other explanation than that of some few references to the preceding chapters.

* see chap: XXXI. (§3.) 5. and (§6.)

INTRODUCTION to the "PASSION of OUR SAVIOUR". 73
Haydn.

* Corni in D.

Oboe.

† Violino Primo.

† Violino Secondo.

† Viola.

† Violoncello.

Fagotti.

Bassi.

Maestoso ed Adagio.

* Parts for Horns are always written in the key of C; these instruments being tuned by the performer to the particular key of the Piece. The above parts must therefore be read throughout as in the key of D. † The essential parts; (chap. 31. §5.) N. B. The small notes in the lower line signify the fundamental

bass, occasionally added to explain the harmony and modulation. h. double dot: introduction. (§6.) i. i. k. fundamental bass: (chap. 16. §5. at i, k.) l. m. n. Theory of the harmony. m. modulation into the fourth minor indicated; confirmed at n. q. chord of the thirteenth (chap. 26. at m.)

h i k l m n o q

r s t u v w x y z

h.i.k.l. chords of the thirteenth (chap: 26 at m.)
 m.n. abrupt modulation by omission: (chap 30. \$10. y back to r)
 q. an unaccented transient note, not in the harmony of the funda-
 mental bass at o. : T. abrupt modulation by changing the

mode: (chap: 30. \$10. h.i.) return to the major key at s.
 t. indication of C major. U. V. return to the original key
 W. X. interrupted cadence y. Z. imperfect cadence.
 t. U. fundamental bass. (chap: 16. \$5. at 1. h.)

h. i. perfect cadence. k. m. chords of the eleventh (chap: 23 at i.)
 l. chord of the thirteenth (chap: 26 at i) n. o. Final cadence in the
 relative major of the original minor key; and end of the first part of
 the piece. q. the second part commences in D^b major, a key of
 itself quite extraneous to the original: but this new key is so well

introduced, that its distance from the original can only be per-
 ceived by the subsequent modulations necessary to regain the
 primary key (see chap: 30 §5 at 6) s. t. modulation into B minor.
 v. w. modulation into C minor. y. z. return to the original key.
 The fundamental bass at r, s; u, v; x, y; proceeds on the principle of
 omission

The musical score is written on two systems of staves. The first system consists of ten measures, and the second system consists of ten measures. The notation is complex, featuring many sixteenth and thirty-second notes, and frequent use of 'fz' (forzando) markings. The piece is in a key with one flat (B-flat) and a 2/4 time signature. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation is dense, with many sixteenth and thirty-second notes, and frequent use of 'fz' markings.

h.s. The B $\flat$ or imperfect fifth is not regarded by the fundamental bass. i.k.l.m. Suspended cadence on the dominant of the original key; the harmony as before. m. n. return to the subject of the piece. q.r.s. t.u.v.w.x.y. z.z. fundamental basses.

u. v. w. progressions by omission, but the chord of E $\flat$ at v is not confirmed as a key; the modulation passing immediately into G minor at w.x. y. D minor again announced; confirmed at z.

h i k l m n

q r s

h. i. interrupted cadences: k. l. m. n; fundamental bass: q. r. final cadences: r. s. progressions on the key.

FINIS.

(Engraved by Joseph Caulfield.)

